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Objectives in Music Education

ARCHIE N. JONES

THROWING rubber balls against medieval castle walls can be no more futile an activity than attempting to set up, standardize, and maintain a set of objectives in an educational field. Various factors contribute to the difficulties encountered in such an enterprise. Traditional opinion, lack of sufficient training of teachers causing narrow viewpoints and low horizons, customs of long standing, and beliefs inimical to progress make the arrival at a common understanding most difficult. However, if no attempts at the solution of such difficulties are carried forward, lack of progress will as a matter of course inevitably result. As a consequence of the difficulties and disagreements arising among teachers when the subject of objectives is presented, discussions in this field are apt to become more or less iconoclastic. Perhaps this tendency is not entirely unfortunate since iconoclasm stimulates thought, and thought is perhaps the most needed commodity in music education today.

For our purpose, an objective is an ultimate goal, or the total effect produced by the subject or subjects and recorded on the personality of an individual. In other words certain *changes* take place in the individual's character, viewpoint, culture, and general background. Music, as a curricular division, contributes to these changes in certain more or less definable ways, and these contributions when stated become the objectives of the music program. Contributing to the objectives, and in sum defining them, are the smaller specific outcomes or aims expected to be achieved through the teaching of activities, performance groups, and subject matter courses, or sections of subject matter courses.

In the first planning of an educational program, the ideal procedure is first the statement of the objectives, and then the organization of courses intended to attain the objectives. It must be admitted that music as a school subject has grown up backwards, in that the courses have been organized with expediency rather than objectives for criteria. Certain teachers were equipped to teach certain subjects when music was introduced in a particular school, and that school maintains those subjects today, regardless of the effects of those subjects on the pupils. Administrators' hobbies contributed other courses, while the desire to excel was responsible for many more. Music courses have grown and multiplied in mushroom fashion and our curriculum

resembles a veritable hodgepodge, without a balance of values, standardization, or justification.

Objectives in music might well be based on the functions music is expected to fulfill in the lives of people, or rather, in the lives of educated persons, since we are concerned with the educative process. What is an educated person? An educated person is one who knows a great deal about something, is well informed in several things, and has acquired some information about a great number of things, and at the same time has acquired a desirable social attitude toward life and living, a sympathetic understanding of people and their problems, and a kindly and tolerant attitude toward human weaknesses. If the foregoing may be accepted, objectives in music and music education immediately become broadly clarified as (1) vocational (a great deal of information about something); (2) avocational (well informed in several things); and (3) cultural (some information about a great number of things).

As a vocational subject, music must necessarily be labeled as almost useless nowadays except for the talented few who will ultimately reach the top. At least it would not seem a function of the public school system to stress music as a vocational subject. Encouragement and guidance, on the basis of talent, is justifiable but it is doubtful that the public school music program should be carried further vocationally. Acceptance of such a philosophy must necessarily mean a more adequate testing program and a more careful selection and training of teachers. The public schools, however, are adequately situated, both philosophically and practically, for training in the avocational functioning of music. This is not to say that they are properly functioning in this respect. New materials and methods are needed, as well as a more complete teacher understanding of this function of music and the means of carrying on an ideal program in adult life in addition to that in the school program.

An avocational or hobby program in school will necessarily be based on the functioning of that program in life. That the present program in this respect is out of date, is witnessed by the fact that only within the past two or three years has music become really important nationally as a hobby subject. We have suddenly become music hobby conscious, of which trend several

radio programs, current magazine articles, and recent books are indicative. Present functioning of a hobby program, however, is limited by the public school music program, whereas the public school program should be calculated to build toward adult life use. Culturally, music is and always has been of real importance to the educated and uneducated alike. The establishment of a true cultural program would be impossible without the inclusion of a proper balance of art subjects. It would seem safe to say that at least a minimum in all art subjects should be required of all pupils at some place during school life. It is important, however, that the minimum essentials required shall be intended to function as a part of the general cultural background, and not as techniques acquired in school to be dropped upon graduation, and forgotten during the remainder of life.

It must always be remembered that music, as well as the other arts, depends for its success as a cultural and avocational subject entirely upon the factor of enjoyment. It cannot fit into life, or into the school curriculum on any other basis. It is for this reason that the subject of objectives becomes so important to musicians and music teachers, and until the music teaching profession has carefully evaluated each detail of the curriculum, subject matter, methods, materials, and performance activities in the light of carefully chosen objectives, music will continue to be a political, administrative, and economic football in a great many American public schools.

Good Taste

GOOD TASTE is the ability to choose that which is appropriate. The artist selects exactly the right color, the musician makes exactly the right retard. The well-groomed business man knows just what kind of a suit is appropriate, and what tie will go well with it; the young matron arranges the dinner table with just the right amount of decoration—but no more; and she attires herself in a costume that will neither outshine those of her guests, nor look shabby beside them. At the dinner she draws her guests out instead of herself dominating the conversation, and she urges food upon them in such a way that they will feel free to eat as much as they wish, but not obligated to partake more heartily than is desirable or safe.

But the person who does not possess this "gift of the gods" blunders unceasingly. He wears the wrong suit or the wrong tie; he says the thing that causes his customers to take offense or his guests to be hurt. The table has too large a bouquet, there are too many kinds of food, the gown is too *decollete* for the occasion, the conversation too noisy or too frank or too something else for this particular group. The tasteless conductor chooses the wrong tempo, holds the fermata too long, overstresses the accents. The adolescent overdoes his loving, his hating, his attention to personal decoration, his disdain of older people's ideas.

In the child, even in the adolescent, lack of taste is readily overlooked, for taste eventuates from experience, and especially from thoughtful, observant expe-

rience; and until adulthood is reached there has not been a sufficient amount of such experience for ripe and adequate taste to evolve except in an occasional individual who has inherited more than an ordinary amount of intuition and of spiritual sensitivity in general. But the adult who after twenty-five or fifty years of living still goes on blundering, still chooses the inappropriate thing to do or say or wear—such an individual is hard to forgive, for even though taste is easier for some to acquire than for others, yet anyone can by means of penetrating observation at least improve his taste so that if it is not actually excellent, it is nevertheless better than it was.

K. W. G.

More About Syllables

IT IS growing more and more evident to me that the sol-fa syllables will soon be on the defensive as a part of the technique of reading music. The question is imminent as to whether or not they have any real value in actual reading. My attitude in this matter is one of inquiry only—inquiry as to the truth. The syllables are well intrenched in tradition. The old-time singing schools taught them as a *sine qua non* and then passed them on to the public schools. The best sight reading I have ever seen children do was done by those who knew the syllables perfectly. The English tonic sol-fa system is of course nothing if not a syllable system (without staff notation). Probably a vast majority of American music teachers make more or less use of the syllables, and yet heretical questionings often are being heard as to their value, and cities have dropped them out of their teaching procedures.

Perhaps it is an act of temerity on my part to offer any suggestions, but may we not agree that any learning technique which will enable the reader to think tone accurately as reflecting the printed music is by that fact not open to criticism? The responsibility lies with the teacher whether to use syllables or not. Syllables may be so mismanaged as to result in tonal muddle, and tonal muddle will surely result from the use of any other names or ideas unless they stand for definite tone and not just any tone.

I think it is not at all a question of whether the pupils dislike syllables; rather to me the whole question is whether the teacher's aim is clear tone thinking. If this is her determination, all means to that end are valid.

I suspect that most of the trouble with syllables comes from using them as names for staff degrees—using them in fact as reading tools. How about Guido d'Arezzo, who had no staff but needed names by which to differentiate tones?

EDWARD B. BIRGE

Music and American Youth Broadcasts

THE program from Pittsburgh, Saturday afternoon, December 18, 5:30 E.S.T. on the NBC Blue Network, concludes the 1937 schedule of the M.E.N.C. Committee on Music Education Broadcasts. The 1938 winter series will begin early in January. Attention is called to the change in hour from Sunday morning to Saturday afternoon.

A Questionnaire for Supervisors

EARLE CONNETTE

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SUPERVISION is a continuous responsibility. With the median length of time which music teachers remain in the profession being only about six years, there is a constant turnover which necessitates a successive program of corrective supervision for teachers in service and a continuous program of supervised student teaching for potential music teachers in our teachers colleges. Furthermore, with the advance of the science of education there is a steady flow of educational developments which provide an endless series of projects for creative supervision among experienced music teachers. Therefore, if music education is to keep abreast with the progression of education, there is need for music supervisors who are specifically prepared to apply the science of supervision in their supervisory endeavor.

It appears that the salvation of music education rests immediately and ultimately upon the effectiveness of those in charge of music instruction. Educationists are pointing the way to less and less specialization and even though we may agree or disagree in regard to the preparation of the music teacher, the handwriting on the wall indicates that the future of music education will be in the hands of our classroom teachers. This condition is going to necessitate a greater concentration on the part of the music supervisor to make the most of his supervisory endeavors. No longer can we bide our time doing the many things we have done in the past and feel assured that we are really supervising. Indeed, on the whole, we have erred!

Thirty-six Questions

The thirty-six questions here pertain to a few of the most important phases of music supervision in regard to supervisory policies and activities in visitation, diagnosing, in the individual conferences, in demonstration teaching and directed observation, in teachers' meetings, and a few miscellaneous matters which seem important. At the outset it may be well to define music supervision: Music supervision is a service agency to music teaching whose aim is to enhance the usefulness of music education and the school to the child by improving the music teacher and the teaching act. The questions that follow are desirable as far as the first part of them are concerned and undesirable as far as the last part of them are concerned. They are concerned with *supervision* itself and not with administration, administrative routine, inspection, methods of teaching and subject matter of music education, coordinating supervision, and many of the things that have taken the music supervisor's time. It is true that all of these matters are a part of the music supervisor's duty, but it is denied

that they constitute real supervision in themselves. The improvement of the teacher and the teaching act is music supervision.

Supervisory Policies

- (1) Is my supervision coöperative and democratic, or do I destroy the ideal of democracy by domination and dictatorship?
- (2) Do I respect the individuality of my teachers and realize that progress comes through variation and selection of technique to fit the individual, or do I expect all teachers to execute their teaching along lines that I used when I was a teacher?
- (3) Do I seek to improve the pupils by improving the teaching, or do I give the major portion of my time to courses of study, testing, etc.?
- (4) Do I regard my supervision subordinate to teaching in its service relationship, or do I assume an authoritative attitude that I know best in all matters?
- (5) Do my teachers and I have a basis of common knowledge and common point of view concerning the school situation in which they are working, or do I keep myself saturated with Utopian ideals far from the conditions in our school?
- (6) Do I extend contributions of individual teachers to the others of the system with proper acknowledgments, or do I leave the impression that I am the only one with a thinking apparatus?
- (7) Is my supervisory program fully rounded and not limited to some of its parts such as bulletins, inspection, lesson plans, etc.?

Supervisory Activities

In Visitation:

- (8) Do I criticize my teachers adversely in private only, or do I gossip and "expose" one teacher to another by public remarks in regard to their work?
- (9) Do I conduct a systematic follow-up of each teacher, or do I trust to past experience or opinion that what I have told her will be of benefit?
- (10) Do I reduce the time usually wasted in interviews with outsiders, clerical duties, and petty routine to the minimum so that I may have more time for supervising, or do I supervise only when I have nothing else to do?
- (11) Do I refrain from spying on my teachers, or do I seek information regardless of how underhanded it may be?

In Diagnosing Teaching Situations:

- (12) Do I suspend my judgment concerning a teacher until I have complete analysis and diagnosis, or do I

attempt improvement from casual and unscientific observation?

(13) Do I note the reaction of the pupils to the teaching, or do I speak in general terms of what I *think* the pupils are getting from the instruction?

(14) Am I really familiar with the phases of music education, teaching activities, and traits most in need of supervision, or do I follow my usual whims and hobbies?

(15) Do I use survey and diagnostic tests as devices in diagnosis of a teacher's teaching, or do I depend upon subjective opinions and general impressions?

(16) Do I supervise the *teaching*, or do I rest my supervisory endeavors upon the teacher with whom I may not be in accord?

In the Individual Conference:

(17) Do I encourage the teacher to give her point of view, or do I dogmatically refuse to see any viewpoint except my own?

(18) Do I keep regular office hours for those seeking my assistance, or is it necessary for teachers to "chase me down"?

(19) Do I give the teachers an opportunity to ask questions, or do I dominate the conference entirely?

(20) Do I use both positive and negative criticisms in a constructive manner, or do I limit my criticisms to flattery or empirical domination?

(21) Do I base my criticisms on fact, or do I depend upon my general impressions and opinions?

(22) Do I encourage the teachers to take an active part in the conferences, or do I expect them to remain silent and listen to what I have to say?

In Demonstration Teaching and Directed Observation:

(23) Do I direct my teachers to observe other teachers for emulation, or do I expect them to comprehend matters I consider with them without actually seeing them in practice?

(24) Do I see that the demonstration teaching is done under as nearly typical conditions as possible, or do I expect the teacher observing to get the "theory of the matter"?

(25) Do the teacher doing the demonstration, the teacher observing, and I hold a conference after the demonstration, or do I suspend any follow-up and expect all to have profited from the demonstration without further direction?

(26) Do I have different teachers doing demonstration teaching for emulation by others, or do I have a few "specialists" who are superior in all teaching endeavor to demonstrate?

(27) Do the teacher doing the demonstration, the teacher observing, and I agree on what will be shown so that all will know what to expect, or do I trust that the matters desired in the demonstration will be evident without accenting?

In Teachers' Meetings:

(28) Do I arrange and announce my teachers' meetings in advance so that the teachers may know what to expect, or do I suspend the program until the meeting and expect the teachers to be ready regardless of the program?

(29) Do I make announcements and give mimeographed programs far enough in advance of the meeting to assure that the teachers will be prepared, or do I take time for this phase during the meeting?

(30) Do I have homogeneous groups in meetings, or do I call the entire music faculty for every meeting regardless of the program?

(31) Do I hold a teachers' meeting, or do I dominate the meeting myself?

Miscellaneous:

(32) Do I incite competent teachers to carry on research either individually or in a group, or do I expect to be the only person with the ability to do these things?

(33) Do I encourage the teachers to be on the alert and to employ devices for self-analysis and self-improvement, or do I believe that they cannot improve themselves without my immediate guidance?

(34) Do I plan intervisitation among my teachers, or do I direct them to visit whenever they get the opportunity?

(35) Do I use correct and effective English in my bulletins and circular letters, or do I permit mistakes to pass uncorrected?

(36) Do I give reading references to fit the need of each individual teacher, or do I pass out "shotgun" bibliographies that rain alike on those who need them and those who do not?

All in all, am I a supervisor or just a musical administrator? Do I believe that it is only necessary to assure that the teachers have mastery of subject matter and knowledge of how to present it, or do I realize that the purpose of music supervision is to insure also that the teachers have skill in teaching and that personal, social, and professional traits play an important role in successful, efficient teaching? Do I realize that courses of study giving aims, content, methods, standards of accomplishment, testing procedures and bibliographies are not *all* of my work but that getting into the classroom and helping the teachers execute these should occupy the greater part of my time? Do I excuse my negligence in getting into the classrooms and supervising by saying that our school has hired good music teachers, and that, therefore, they need no supervision? Do I dissipate my energy coaching the teachers in subject matter of music education but leave untouched the skillful presentation in the classroom? Or, do I visit in a friendly manner and then pass judgment and make recommendations to the school administrative officials by means of rating cards and score sheets at the end of the year when it is too late for the teacher to improve

herself? Do I see that I should attempt to save poor but otherwise worthy teachers instead of seeing that they are transferred or dismissed? Do I just merely inspect or do I *supervise*? Do I have a complete program of supervision or do I dwell upon one or two phases of supervision? Do I see that it is not so much the difference of preparation and ability that separates the teacher and myself but rather the point of view that each of us has in the classroom and that if the teacher and myself exchanged positions she would be just as able to offer criticisms and suggestions to me as I am able to offer criticisms and suggestions to her?

The question may be asked: What constitutes music supervision? As previously stated, supervision implies the improvement of the music teacher and the teaching act. Its purpose is to benefit the teacher and thereby to benefit the children. It consists of at least five very definite elements:

(1) Knowledge of what constitutes good music teachers and good music teaching. This includes the music supervisor's musicianship and knowledge of music; knowledge of the psychology of childhood and adolescence, and of the psychology of learning; knowledge of personal, social, and professional traits requisite for successful, efficient teaching; knowledge of standards of technique of music instruction and classroom management, and other knowledges, immediate and remote, which have a bearing upon the music instruction. All this implies that the music supervisor must be able to recognize good music teaching and good music teachers.

(2) Due commendation when standards are met.

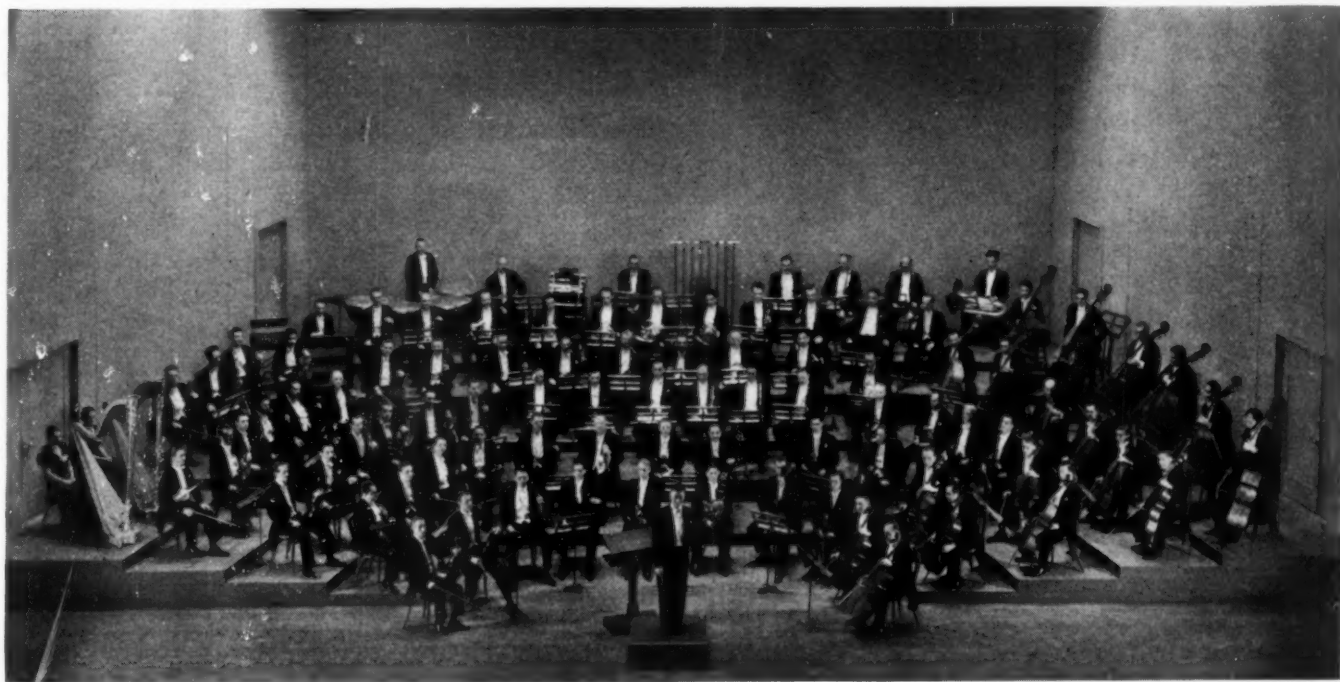
(3) Ability to analyze a situation and diagnose or

evaluate its parts. The music supervisor must serve the teacher of music in a similar capacity to that in which a coach serves a football team. He must sit on the sideline where he can get a general overview of the situation, where he can get a better perspective of the whole situation than can the music teacher, and in that position see the teacher and her work as she herself will never be able to see them. Just as a coach must be able to tell not only that his team is losing, but why and wherein it is losing, so must the music supervisor be able to tell not only that the teacher is failing, but why and wherein she is failing.

(4) Determining the order of treatment of weaknesses, or planning the procedures to be followed. The weaknesses treated first will usually be those that are most fundamental or propaedeutic to the strengthening of others. It may be, however, that the ones to be treated first will be those that are most expedient.

(5) Treating the weaknesses.

In conclusion, then, the music supervisor's view of supervision must not be narrow or skewed and limited. The emendation of the present status of music education and music supervision is a re-evaluation of supervisory practice and philosophy. In other words, supervision is to serve the teacher and thereby serve the boys and girls, or, music supervision must supply that point of view, which, as Robert Burns put it, "To see ourselves as others see us!" Most teachers desire to grow and become more efficient in teaching. And, when they do—through much trial and error, or through adequate supervision—then and then only will the status of music education maintain and keep its rightful place in the lives of boys and girls.



St. Louis Symphony Orchestra, Vladimir Golschmann, Conductor

Through the coöperation of the St. Louis Symphony Society and the St. Louis Board of Education, Mr. Golschmann and his players will provide a concert complimentary to Conference members at the St. Louis Opera House, Sunday afternoon, March 27, 1938.

Removing Posers for Transposers

WILLIAM H. FOX

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NOT THE least of the problems of music theory which challenge the patience and ability of the music student and supervisor, and one which is so often misunderstood, is the inevitable question of how to transpose music. After studying the treatment of this question in almost any treatise on instrumentation, one usually finds oneself still surrounded by some vagueness and mystery. Yet, after acquiring knowledge of certain facts and principles, even the novice should be able to transpose readily for any instrument at sight.

Two kinds of transposition knowledge are necessary and desirable. First, there is occasion to transpose various harmonic and melodic parts in arranging compositions for different ensembles. Second, of probably greater import, is the necessity of being able to reduce previously transposed parts to their true harmonic pitch, rapidly and accurately. This latter knowledge is almost indispensable to the conductor of public school organizations, who is all too often faced with the task of figuring out the actual sound of instrumental parts, in order to see their relationship in a condensed score written in the concert key.

A good theoretical background is an important asset in being able to transpose music rapidly and accurately. The transposer must have a thorough and infallible knowledge of all major and minor, perfect, augmented and diminished intervals. It tends toward expediency to have acquired a well-developed power of imagery in being able to think melodically and harmonically. Knowledge of the ranges of the various instruments involved

is practically a necessity in written work, and some appreciation of the technical possibilities of these instruments should have been gained.

Assuming that the above prerequisites have been achieved, let us examine, with respect to actual or concert pitch, the instruments most commonly found in our present-day bands and orchestras. Relatively, most transposing instruments are pitched below concert pitch. That is to say, in playing the same written part with instruments of concert pitch, such as the violin, piano, oboe, etc., these transposing instruments will sound a certain degree or interval lower. A few transposing instruments are higher than concert pitch and will subsequently sound higher when playing the same written part with any instrument of concert pitch. The preceding table will show exactly what interval is involved in the deviation from concert pitch of the more commonly used transposing instruments. *The person who aspires to master transposition will do well to memorize this table.*

The treble clef is used in transposing music for all of the above instruments except the string bass, contra bassoon, and bass clarinet (bass clef). Another minor exception is the use of the bass clef for the lowest notes of the French horn. Most composers have written such notes an octave lower than their normal transposed position. The modern instrumentator is advised to discard this system, and to write French horn parts exactly according to the general rules stated further on in this article, but still employing the bass clef notation for the lowest notes.

The conductor who wishes to use older, and especially foreign editions of orchestra and band music will be faced with an additional list of instruments and intervals. Also, the student who is interested in condensing orchestra and band scores, or in playing them on the piano, will want to know how the music has been transposed for some of the less frequently used instruments. A third interested party will be the performer who is confronted with the task of playing parts on his particular instrument which have been already transposed for other variously pitched instruments of the same family. The table on page 23 will show the interval of deviation from concert pitch of most of the instruments less frequently encountered.

Listed in the two tables (I and II) is practically every transposing instrument employed by the composers of orchestra and band music. Table I represents the standard transposing instruments found in the modern orchestra and band, while Table II lists those which are either infrequently encountered, or are now obsolete. Since contemporary composers use only a few of the

TABLE I

Name of Instrument	Interval of Deviation from Concert Pitch
Piccolo in D \flat	minor ninth higher
Piccolo in C.....	perfect octave higher
Clarinet in E \flat (soprano).....	} minor third higher
Cornet in E \flat	
Soprano clarinet in B \flat	} major second lower
Cornet in B \flat	
Trumpet in B \flat	
Soprano saxophone in B \flat	
Bass clarinet in B \flat (bass clef).....	} minor third lower
Soprano clarinet in A.....	
Cornet in A.....	
Trumpet in A.....	} perfect fifth lower
English horn.....	
French horn in F.....	
Alto clarinet in E \flat	} major sixth lower
Alto horn in E \flat	
Mellophone in E \flat	
Alto saxophone in E \flat	
String bass.....	} perfect octave lower
Contra bassoon.....	
Melody saxophone in C.....	
Bass clarinet in B \flat (treble clef).....	} major ninth lower
Baritone (treble clef).....	
Tenor saxophone in B \flat	
Baritone saxophone in E \flat	octave and major sixth lower
Bass saxophone in B \flat	two octaves and major second lower

TABLE II

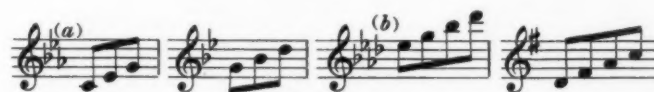
Name of Instrument	Interval of Deviation from Concert Pitch
Glockenspiel.....	two octaves higher
Celesta.....	one octave higher
Trumpet in F.....	perfect fourth higher
Trumpet in E.....	major third higher
Trumpet in E \flat	minor third higher
Soprano clarinet in D.....	} major second higher
Trumpet in D.....	
Flute in D \flat	minor second higher
Trumpet in B.....	minor second lower
French horn in B \flat	} major second lower
Flügelhorn in B \flat	
Soprano sarrusophone in B \flat	
French horn in A.....	} minor third lower
Oboe d'amore.....	
Alto flute in G.....	} perfect fourth lower
French horn in G.....	
Basset horn.....	perfect fifth lower
French horn in E.....	minor sixth lower
French horn in E \flat	} major sixth lower
Bass trumpet in E \flat	
Alto cornet in E \flat	
Contralto Sarrusophone in E \flat	
French horn in D.....	minor seventh lower
Bass trumpet in C.....	} one octave lower
Heckelphone.....	
Contrabass sarrusophone.....	
French horn in C (bass).....	
Bass trumpet in B \flat	} major ninth lower
Tenor horn.....	
French horn in B \flat (bass).....	
Tuba in B \flat (treble clef).....	
Tenor sarrusophone in B \flat	} octave and major sixth lower
Tuba in E \flat (treble clef).....	
Baritone sarrusophone in E \flat	} two octaves and major second lower
Tuba in BB \flat (treble clef).....	
Contrabass clarinet in B \flat	
Bass sarrusophone in B \flat	} two octaves and major sixth lower
Contrabass sarrusophone in E \flat	

instruments in the latter group, a knowledge of this list is more pertinent to the conductor and student, than to the person who plans to write for orchestra, band, or other ensemble. All instruments in Table II have parts written in the treble clef, the only exception being the contrabass sarrusophone in C, for which the bass clef is used. Composers have also written the lowest notes of the French horns in the bass clef.

Having acquired a knowledge of the foregoing instruments and their pitch deviations, we can now lay down some general rules concerning their transpositions.

Rule I, for the person who wishes to write music for any transposing instrument: *If the instrument is lower than concert pitch, write the music an equal interval higher than the given part; and conversely, if the instrument is higher than concert pitch, write the music an equal interval lower than the given part.* Let us see how this rule may be put into effect. Suppose we wish to write the broken chord *c, e \flat , g* for English horn. This instrument is a perfect fifth below concert pitch; therefore, we must write music for the instrument a perfect fifth higher than we wish to have it sound. Our given chord *c, e \flat , g* thus becomes *g, b \flat , d*. We may even go further and find the correct transposed signature for any instrument by applying the same rule. Suppose the given chord *c, e \flat , g* represents the tonic

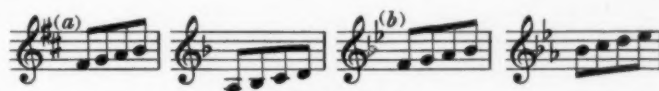
triad of the given key. To find the signature for the English horn, we need only transpose the tonic note a perfect fifth higher—which in this case means changing *c* to *g*—to find the tonic of our transposed key. Thus, we arrive at the conclusion that a given part in C minor will be in the key of G minor for English horn. (Example No. 1a.) A similar application may be made for an instrument pitched above concert pitch. Suppose we wish to write, for the D \flat piccolo, the dominant seventh chord *e \flat , g, b \flat , d \flat* in the key of A-flat major. Since this piccolo is a minor ninth above concert pitch, we can transpose the A-flat signature down a minor ninth arriving at G, from which we take the signature of our new key. Then applying the rule to each of the notes of the given chord, we find that for the D \flat piccolo our chord will read *d, f \sharp , a, c*. (Example No. 1b.)



Example No. 1.

Obviously, it is not expedient or necessary to transpose every note of a given part by interval. We need only to use our rule to find the new signature and starting note, after which we can write the part according to the melodic line by employing the principles embodied in taking musical dictation. It will still be wise, however, to fall back upon the intervals in case the melody becomes complicated with modulation. And we can always check our accuracy at any point by employing the rule.

Rule II, for the person who is interested in reducing previously transposed parts to concert pitch: *If the instrument for which the part has been transposed is below concert pitch, the true pitch of the part may be determined by lowering the transposed part an interval equal to that of the deviation of the instrument; and conversely, if the instrument for which the part has been transposed is above concert pitch, the true pitch of the part can be determined by raising the transposed part an interval equal to that of the deviation of the instrument.* Lowering or raising the tonic note of the transposed key an interval equal to the deviation interval of the instrument will likewise enable one to determine the original or concert key. As an example of how the above rule applies, suppose we have an alto saxophone part written in the key of D, and containing the notes *f \sharp , g, a, b* in succession. The alto saxophone is a major sixth lower than concert pitch; therefore, we must lower



Example No. 2.

the tonic D a major sixth in order to find the concert key, which subsequently turns out to be F. To find the true pitch of the four notes, each one must also be lowered a major sixth, and the result will be the notes *a, b \flat ,*

c, d (Example No. 2a). Likewise an F trumpet part in the key of B \flat , and containing the notes f, g, a, b \flat , will reduce to the concert notes b \flat , c, d, e \flat in the key of E-flat, simply by raising everything a perfect fourth, which is the interval deviation of this instrument (Example No. 2b).

Rule III, for the performer who wants to play parts on his instrument which have been previously transposed for another instrument: First, determine the interval of difference between the instrument for which the part is written and the instrument to be played. *If the original part is written for an instrument higher than the instrument played, the original part must be played an equal interval higher; and conversely, if the original*



Example No. 3.

part is written for an instrument lower than the instrument played, the original part must be played an equal interval lower. This rule will also apply to transcribing a part from one transposing instrument to another. As an example, an E \flat soprano clarinet part containing the

dominant chord in the key of F, is to be played on a B \flat soprano clarinet. The E \flat clarinet is actually a perfect fourth higher than the B \flat clarinet; therefore, the E \flat part must be played a perfect fourth higher than written (Example No. 3.).

It is suggested that modern writers transpose French horn parts in the same manner as any other transposed parts, allowing of course for the low notes in the bass clef. This plan would do away with the custom of changing the key for these instruments so often, and the necessity of writing so many accidentals. It is probably a question of only a very short time until French horn players will be fully accustomed to seeing sharps and flats in the signature. And certainly a few sharps or flats are easier to remember than a raft of different transpositions.

In writing transposed parts which run into key signatures of more than six sharps or flats, it is always better to use the enharmonic relationships.

Learn intervals—brush up on the ability to take musical dictation—memorize the transposing instruments and their deviations from concert pitch—master the rules of transposition—and then, practice and practice for perfection.

The Dawn of Philosophy in Music Education

THIRTY YEARS AGO, when I was beginning my work as a music supervisor and a trainer of music supervisors, public school music consisted almost solely of teaching children in the grade schools to sing music at sight. To be sure, Mr. Howard's book on singing had been published and a few people were beginning to think in terms of voices. The *Modern Music Series* was out also, and the conflict between the "scalers" and the "songers" was already appearing on the horizon as a cloud that might some day grow to majestic proportions. Experiments with instrumental music, high school harmony, and certain other innovations were in progress in a few places. But the great majority of music supervisors were concerning themselves with sight singing as the fundamental school music activity, and the burning questions of the hour had to do with rival systems of approach, rival series of books, and rival personal ideas as to the details of introducing chromatics, the minor mode, rhythmic figures, and the like.

Then came *philosophy* in the guise of a book written by a Columbia University professor named Charles Hubert Farnsworth. It was called *Education Through Music* and although it, too, included a discussion of methods of approach to sight singing, the book as a whole was permeated by the idea that school music is to be more than teaching children to read music; that music as a thing of beauty has an important function in human life as an exalter of the human spirit; and that *through* music as a satisfying aesthetic experi-

ence, children and adults are to be educated to the point where they are more deeply sensitive, not only to music, but to all beauty, thus making life itself richer, nobler, more dignified. And since philosophy is supposed to teach us the broader relationships of all sorts of things, and to explain ultimate ends and purposes, and since Charles Farnsworth, in addition to having a clear vision with regard to ultimate ends and purposes was also a kind, generous, lovable person, some of us began to speak of him affectionately as "our philosopher" and to love and revere him as someone who had something very wonderful that we did not have—something so fine, so "precious beyond rubies" that we came very soon to admire and look up to this man as we did to no one else. I, myself, owe more of what I am as a music educator to this "Sage of Thetford" than to anyone else; and there are thousands of others among his pupils and readers who think of him today as the greatest force in their entire pedagogical lives.

We are grateful to you, dear friend and teacher, that a generation ago, when the rest of us were concerned only with petty details, you with your clear and penetrating vision helped us by means of your book and your teaching to achieve a broader, a truer, a nobler philosophy of music education. We are glad to know that you are still alive and that you are still thinking in terms of the broader problems of the universe, and we wish for you many more years of happy and fruitful activity.

K. W. G.

The Psychology of Music

CARL E. SEASHORE

XI

TWO TYPES OF ATTITUDE TOWARD THE EVALUATION OF MUSICAL TALENT

ONE attitude toward this problem was expressed in the aggressive and lucid formulation by James L. Mursell in the last issue of this JOURNAL. Accepting the courteous invitation of the editors, I take pleasure in giving my reaction, as one of the spokesmen for the opposite attitude and theory.

Professor Mursell's article should be before the reader in considering the validity of the arguments from the two sides on the basis of specific facts. He gives the key to his theory in one sentence: "There is only one satisfactory method of finding out whether the Seashore tests really measure musical ability; and that is to ascertain whether persons rating high or low or medium on these tests also rate high and low and medium in what one may call 'musical behavior,' i. e., sight singing, playing the piano, getting through courses in theory and applied music, and the like."

The idea seems to be this: any test or battery of tests must be validated against behavior and success in all musical situations—"musical behavior" of the types that he mentions "and the like." If this is true, his entire argument can be maintained; if not, the whole argument based thereon fails.

Let me designate his theory as the omnibus theory and mine as the theory of specifics, somewhat on the analogy of the distinction between cure-alls and specifics in drugs. Since his view was stated specifically, in part, against my six *Measures of Musical Talent*, now available on phonograph records, I may simplify my argument in the limited space by speaking only of the issue involved in these six measures.

1. They represent the theory of specific measurements insofar as they conform to the two universal scientific sanctions on the basis of which they were designed; namely, that (a) the factor under consideration must be isolated in order that we may know exactly what it is that we are measuring; (b) the conclusion must be limited to the factors under control.

Each of these six tests purports to measure one of six capacities or abilities for the hearing of musical tones. There is little overlapping in these functions, and their isolation for the purpose of measurement has been criticized only in the case of one. In testing we ask specifically, "How good a sense of pitch, of intensity, of time, of rhythm, of consonance, of immediate tonal memory has this child?" The measurements are stated in terms of centile rank and may well be the first and most basic items in a musical profile which may have scores of other factors, quite independent

and equally measurable. I deliberately coined the term *measure* for this type of procedure in order to indicate its scientific character and distinguish it from the ordinary omnibus theory procedure in tests.

2. They have been validated for what they purport to measure. This is an internal validation in terms of success in the isolation of the factor measured and the degree of control of all other factors in the measurement. When we have measured the sense of pitch, i.e., pitch discrimination, in the laboratory with high reliability and we know that pitch was isolated from all other factors, no scientist will question but that we have measured pitch. There would be no object in validating against the judgment of even the most competent musician. We would not validate the reading on a thermometer against the judgment of a person sensitive to temperature.

3. They are subject to criticism on the ground of relatively low reliability; but it must be remembered that the phonograph records are a makeshift for the purpose of securing a dragnet group test of an unselected population in a limited period of time and without training for observation. When such requirements are made, we cannot expect high reliability. We should also note that these recordings were designed when we had no precedents to go by for this type of instrument construction, and when recording was relatively inferior to what it is today. Careful revision and re-recording are forthcoming.

In actual testing it has been shown that all ratings in the upper half of the group may be counted as reliable for individual diagnosis. Those showing low ratings must always be re-investigated before any conclusions can be based upon them. The ideal condition is, of course, to use the original measuring instruments of precision. For a responsible experimenter working with laboratory instruments testing a single subject under controlled conditions, the reliability of each of these six measures runs in the high 90's. I would, therefore, admit that the six measures at present are makeshifts but maintain that the principle of measurement for guidance involved is right and highly reliable.

4. They should not be validated in terms of their showing on an omnibus theory or blanket rating against all musical behavior, including such diverse and largely unrelated situations as composition, directing, voice, piano, violin, saxophone, theory, administration, or drums; because there are hundreds of other factors

which help to determine job analysis in each of such fields.

In view of this, the ratings found in the formidable table compiled by Professor Mursell are unwarranted. I have been bombarded all these years by the omnibusts for this type of validation, but have persistently refused on the ground that it had little or no significance. The two experiments by Brennan in that table which emanated from my laboratory were performed during my year's leave of absence under the direction of an outsider inexperienced in testing and against my protests.

For the same reason, I have always protested against the use of an average of these six measures, or any other number of the same kind, and have insisted upon the principle of a profile in which each specific measure stands on its own. Again for the same reason, I have insisted that even the most superficial rating for selection or placement in musical training or adjustment should be based upon a careful case history and a reliable audition with the profile of measurements in hand. That has always been the procedure in the Eastman School. The experimenter works in the attitude of a physician who takes note of blood pressure, heart action, and metabolism.

It is easy to show that we cannot find a good violinist who does not have a good sense of pitch; or a good pianist who does not have a good sense of intensity, which is the *sine qua non* of touch. But it does not follow that goodness in these capacities alone will make a good artist.

Validation of pitch against the violinist's artistic performance in the actual musical situation would require that we correlate the sense of pitch with objective records of musical performance in *pitch intonation* or ability to hear *artistic pitch deviation* in the musical situation—not with the countless other merits or demerits that the violinist may exhibit. The same principle applies to any other scientific measure; such as the sense of intensity with artistic touch by the pianist.

5. They play a primarily negative role in musical adjustment. If a child has the urge, the facilities, and the support for a particular type of achievement in music, the purpose of these measures is to see whether or not a given measure indicates any probable impediment.

Great musicians may rate low in one or more of these six and many other equally important capacities. The musical guide must use his head and consider whether high or low record in a specific capacity has any significance in the specific situation before him.

There is, however, a positive use, as in dragnet surveys in a school system, a social center, a musical organization, or any other group in that a relatively good profile may lead to case history, further measurement and auditions for the purpose of discovering and encouraging talent. My main point is that a good profile is not in itself guaranty of musical success, but it may furnish a good lead and may become a basis for encouragement.

6. Their application is relatively limited in terms of the self-imposed restriction that the conclusion shall be limited to the legitimate implications of the factors measured. Such sacrifice by limitation is one of the fundamental characteristics of scientific procedure. It does not permit of wholesale solutions and, therefore, cannot meet the demands of the popular clamor for a single index or universal practical guide.

If, e. g., a child makes a record of 99 on the centile scale for pitch, the conclusion is not that he is musical but that he has a very high capacity in one of the very numerous capacities which function in music. The problem of application is then to find out in what types of musical situation a keen sense of pitch discrimination actually functions; as in the hearing of pitch, in the control of pitch, and in the feeling for pitch. It may also be worth while to inquire to what extent a keen sense of pitch functions in the hearing of melody, of intervals, of harmony, and of tone quality. The guide has in hand a verifiable fact and must use judgment in determining what application is to be made of it in the analysis of a given situation.

7. They have suffered much from popular and superficial advertising and propaganda. I have often paraphrased the aphorism: The Lord protect me from my friends, I can protect myself against my enemies. Among the friends are many who assume a blanket validity of these tests on the omnibus theory and have therefore sold the notion on a large scale. This has also been the basis of many journalistic stunts, and there are many wrong applications made. Occasionally my own unguarded statements should have been qualified. This difficulty lies in the fact that nonlaboratory people have been fed up on the omnibus theory.

I have here tried to state the basic issues involved in the theory of specific measures so that comparison may be made with the omnibus theory. Musical guidance is a new and very complicated procedure. I agree with Professor Mursell that we should beware of easy solutions. I am glad that he has made the cleavage in the issue so clear and that he has sounded a warning to his followers against the use of my specific measures of musical talent on his omnibus theory. It is my humble opinion that no creditable test of musical talent can be built on that theory.

▲ NOTE: Although published as the eleventh in a series of articles appearing in the JOURNAL under the general heading The Psychology of Music, the foregoing article was written by Dr. Senshore in reply to James L. Mursell's challenging query "What About Music Tests?" published in the October-November issue. The February JOURNAL will carry Jacob L. Kwalwasser's reply to this controversial question, together with other contributions received too late for inclusion in this issue. The publication of these articles is in accordance with the often expressed policy of the Editorial Board which is to encourage JOURNAL readers to express their views on any matters of educational concern which have been set forth in these columns, and which carry disputable implications. In this particular instance, it is hoped that the publication of these articles will tend to clarify the issues involved in matters of testing procedures.—The Editors.

American Music for American Youth

HOWARD HANSON

I HAVE been greatly interested in reading Karl W. Gehrken's editorial in a recent issue of the *MUSIC EDUCATORS JOURNAL*. What Mr. Gehrken writes constitutes a virtual challenge to the American composer to do his part in the creation of a musical literature to fill a definite need in the field of school music.

I feel that, as one of the American composers to whom reference was made, I should take up the cudgels in behalf of my colleagues but I am forced to confess that everything that Mr. Gehrken says is true. The composers as a group do deserve the gentle chastisement which Mr. Gehrken so effectively delivered.

For a considerable portion of the years of the present century the most capable of the modern composers have seemingly been imbued with an exotic philosophy. All of them have felt, I believe, to a greater or lesser degree that they were absolved from any practical responsibility regarding the creation of music literature for any specific purpose, and that their time could best be spent on the creation of works in fields which held their particular interest.

The explanation of this attitude is fairly complex but may be outlined in terms of the following causes. In the first place, there is a group of composers who are afflicted with a type of musical snobbishness. These composers believe that it is beneath the dignity of a writer of "serious" music to compose music for what might be called "practical" use. Such composers forget that Sibelius wrote *Valse Triste* and *Finlandia* as well as seven symphonies. In fairness to the composers mentioned by Mr. Gehrken, I must say that I do not believe that any of them are afflicted with this particular type of myopia.

The second cause, and by far the most important, is the physical limitation of time. In this modern age composing, except in rare instances, is an avocation rather than a vocation. Most of the men who are writing important music in America today are men who are engaged in some job other than composition. They are teachers, administrators, conductors, performers. They are busy men whose time for composition is snatched from rare leisure moments. Having so little time for composition, most of them use the small amount available for the type of writing in which they are most

interested leaving little time for composition in other forms.

A third, and also a very important explanation, is that during the early part of the twentieth century, and to a certain extent during the latter part of the nineteenth century, the composer lived to a rather large degree outside of the main current of musical life. There was during that period an overpowering tendency on the part of performers to believe that worth-while music was confined to the music of the past, and that this reservoir was inexhaustible. The familiar argument which we all heard, many times repeated, was to the effect, "Why do we need any new symphonies? We have the symphonies of Beethoven and Brahms, Mozart and Tchaikowsky. Why do we need songs? We have the songs of Schumann and Schubert, Wolf and Strauss." This philosophy, I believe, tended to isolate the modern composer more and more from what I call the main stream of musical life, and tended to break down the age-old philosophy which had existed as long as music itself, that music was written to be played and heard and to fill a definite need in the musical life of the period and nation.

In the past ten years this feeling of the sanctity of the old and the worthlessness of the new has been breaking down with incredible rapidity, and seems to be giving way to the older and more rational theory that each age must produce its own music and that the reservoir of the music of the past, no matter how great, can never take the place of the vitality of a living art.

The cause for which Mr. Gehrken is pleading is in essence a restatement of this very theory, that the modern songs for the modern American youth should be written by composers of his own country and his own time. With this theory I am in hearty accord, and it is my belief that this new-old conception of art as a living social force is beginning to make itself felt powerfully in our own country.

Mr. Gehrken has issued a challenge which is both strong and timely. It is my hope that his challenge will be answered by the American composer in the only practical way possible, by the composition of American songs for the American youth by American composers who are a part of his age and his spirit.

The Journal's Music Intelligentsia Test

(Answers on page 69)

1. By what name is Giovanni Pierluigi best known; when did he live; and for what is he famous?
2. What is the name of an early English composer who lived contemporaneously with Palestrina and was considered to be his equal as a composer of masses, motets, psalms, anthems, and songs?
3. What is the name of an early English composer who is sometimes credited with the composition of "God Save the King," the tune also known as "My Country, 'Tis of Thee"?
4. Who wrote the verses of "My Country, 'Tis of Thee," and when and where were they first sung?
5. What is the origin of the tune "Star Spangled Banner"?
6. Who wrote the poem "Star Spangled Banner"?
7. What is an oratorio, and how did the term come into use?
8. What are the names of two important composers of oratorios who were born in the year 1685, and what are the titles of their masterpieces in this form?
9. Who is credited with initiating the custom of standing during the singing of the "Hallelujah Chorus"?
10. What is the title of the first music book to be published in America?

With the reorganization of the standard catalogues of M. Witmark & Sons, Harms, Inc., T. B. Harms Co., Remick Music Corporation, and New World Music Corporation into one administrative unit, the vast resources of these catalogues will be placed at the disposal of music education.

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You Don't Have to Practice Scales

HARRY ALLEN FELDMAN

Instrumental Instructor, Perth Amboy Public Schools, New Jersey

DURING the past summer I was invited to attend an alumni reunion week at one of the great eastern universities, the feature of which was to be a series of talks and demonstrations by visiting and resident educators, and a round-table discussion on the topic of instrumental music. Since the teaching of instrumental music is my major interest, I went eagerly, hoping to hear of some new and interesting approaches in this fertile but sparsely cultivated field.

There was, as usual, much talk about attitudes, psychological approaches, modern methods and so on, but the general impression which I carried away with me was that the whole business of instrumental music instruction seems to be encumbered with many misconceptions, much misinformation, and considerable false emphasis.

That this should be so is, of course, inevitable in view of the comparative newness of the subject and the momentum with which it has rushed to a place of importance in the school music program. I do not pretend to be able to give an analysis of all the misconceptions and faults, but there is one specific point which seems to me to be one of the more serious misconceptions and it is this point that I shall discuss.

Of all the "facts" which pertain in the field of the teaching of musical instruments and instrumental music, I doubt if any other one is so firmly clasped to the bosom of so many teachers as is the dictum that every student should, nay must, know how to play all the scales in all their convolutions and variations. With but one lone exception, this ritual of daily scale practice—this "sine qua non" of instrumental mastery—was droned into my rebellious ears by every music teacher into whose benign presence I ever ventured, not alone in connection with the violin, to the conquest of which I have devoted the greatest number of my years of musical training, but also in coping precariously with the piano, clarinet, and trumpet, which instruments I attacked in rounding out my musical education preparatory to entering the field of music education.

Through the many years of my association with music, as a pupil, a professional player, and a teacher, I have come to know that any attempt to cast aspersion upon the pure and holy doctrine of the invaluableness of daily scale practice is to arouse a great cry of "Sacrilege!" For any pupil to have the temerity to question the necessity for learning and practicing the scales is to risk being driven into the bleak waste of musical oblivion.

Well, I have grown up now. At long last, I have achieved musical, as well as physical, maturity. I have studied with the best of them; have played profession-

ally with many of the great musical giants and have had a considerable go at teaching. I can take a chance now and tackle that musical ogre which has been frightening away little children after they have been gently and trustingly inveigled into the instrumental music classes.

Although I would hesitate to go so far as to say that the distaste for scales is alone responsible for the fact that at least ninety out of every hundred neophytes drop music study in the first years, it is, nevertheless, a serious enough problem to warrant clear and unbiased scrutiny. So, let us turn on a few lights and look squarely and dispassionately at this ogre; let us take him apart to see what makes him go, or, more succinctly, whether he really does go. Let us see whether, instead of being the ogre pupils believe him to be, he really is the genie who holds the magic key which opens the door to technical mastery, as teachers would have us believe.

Before examining the problem of scale mastery on the basis of its practical value, let us see its effect from the viewpoint of sound educational psychology. Ask any adult—who, as a child, took up the study of some musical instrument only to drop it after several years of travail—why he lost interest. In most cases the answer will be something like "Oh, I couldn't stand those scales!" Does not this statement alone contain sufficient warning to all teachers who hope to arouse and maintain the interest of their classes? "Ha, ha," you will say, "business, business, business. What about artistic integrity?" The answer is simple—we must not confuse dogma with purpose. Few will disagree with the statement that our major purpose, as music teachers, is to interest pupils in music; to teach them to play and to instill the desire to continue their study of music. Scale practice is but one suggested means toward the attainment of that composite goal. Psychological tests have demonstrated repeatedly that when individuals are compelled to perform tasks in which they have no interest, the amount of learning which results is almost negligible. Is it not just plain common sense to conclude that when an adopted means tends to defeat our purpose, it loses its validity as a means and should, therefore, be either modified or discarded?

What about scales as a medium through which beginners may best attain the knowledge and control of the fingering involved in the playing of a musical instrument? Is it true that they are the best avenue through which the association between the finger and note can be learned? A simple experiment at the piano (I say the piano because this instrument eliminates the problem of tone production) will give us the answer.

CONTINUED ON PAGE SEVENTY

Are String Players Becoming Extinct?

ARTHUR E. WARD

Director of Music Education, Montclair, New Jersey

A RECENT demonstration of a state high school orchestra at a forum brought forth the stinging realization that the stringed instruments—violin, viola, and cello—are falling before the onslaught of wind instrument popularity. In the preliminary tryouts for this orchestra many more wind instruments were turned away than were accepted while, because of a shortage, all applicants for the first and second violin, viola, and cello had to be accepted. Not enough good string players applied to fill the ranks; consequently, many inferior players were retained. This situation seriously handicapped the forum leader, a well-known authority, in his efforts to present a balanced ensemble.

In discussing the limitation of this particular group, all agreed that the strings were not up to the caliber of the wind instruments. The fact that greater experience and a higher quality of musicianship are necessary in the development of a string player entered into the discussion. The first violin section was good because all the better players had been assigned to that part. The second violin section was very poor because all the weaker players had been placed there. The viola section was so inadequate that by no stretch of the imagination could it be called a suitable balancing group. This section was made up of violinists who, having failed at the arduous task of violin playing, had resorted to the viola as a possible opportunity for expression. It was no surprise that the viola section could play hardly at all. The way in which the string players were chosen, the usual bad practice of using all the best players on the first violin part and the many poor violinists on the viola part, could produce only poor results. The orchestra attempted the world's greatest music. The first violin section was passably acceptable. The wind sections were superb.

We have been showered with all the arguments relative to the difficulty of string playing; how home practice is unsuccessful, and how only certain talented children should be allowed to study the violin. We note that school bands are flourishing while school orchestras are waning, thirsting for the refreshment that can come only through a rebirth of string playing.

As a major means of expression, the playing of stringed instruments will vanish from the school field unless something constructive is done and done quickly. We wait too long, we classify and relegate too easily. Instead of giving every child at the third and fourth grade levels a chance to play the violin right in the classroom, just as we teach singing, we keep the experience away from them for fear that some few who are not fitted for violin playing may be encouraged. Would it not be better to inoculate the many—looking forward to the development of all the potential players—rather

than to circumscribe the opportunity to such an extent that we lose even the few?

Naturally a scarcity of violin players will definitely limit the possibility of adequate string ensemble balance. When only a few violins are available, the teacher feels he must organize a strong first violin section, and, consequently, the second violin and viola sections suffer.

The question then seems to resolve itself into the fact that *large numbers of violin students would solve the problem*. Suppose a school or a county or a state had so many violinists that it was possible to select players on the basis of quality only. Suppose it were possible to select for a state orchestra of one hundred and fifty players, ninety violinists of fairly equal ability. It would then be possible to seat the group regardless of ability. The players might even draw for their places, say thirty of them for the first violin section, thirty for the second violin section, and thirty for the viola section. Recent discussions and observations, especially at the National Music Camp, have helped to convince us that viola playing is not difficult if the person already plays the violin and that it is not radically different from violin playing. Anyone can see that good violin players make excellent viola players. Also we know the viola has qualities of beauty not possible in the violin. Is it not, therefore, clear that all school orchestras could have strong and satisfactory violas if there were enough good violinists to be placed on these instruments?

Since it is true that good violin players can make good viola players, why not give these good violinists a chance to become acquainted with the viola? In large cities or localities where several towns are adjacent, there should be developed a viola ensemble. Violin players, the best ones, might be invited to meet regularly at some central place, say on Saturday morning. The violas should be supplied to the students for the rehearsal. The person in charge of the rehearsal should be a seasoned viola player who also possesses the ability to understand and inspire youth. The aim of the whole get-together should be to show to these violinists the beauties of the music of the viola. This ensemble should never play music in parts, *i. e.*, there should be no first or second divisions, but all should play the melody in unison, with piano or, if possible, pipe organ accompaniment. Only the most beautiful of melodies should be rehearsed, such as "Air for G String" by Bach, and the melodies of classic song material, *i. e.*, Schubert's "Serenade," the Bach-Gounod "Ave Maria," etc. The teacher should encourage beauty of tone and endeavor to develop the full sonorous quality that is so unique of the viola. It would not take long to make the community viola-conscious because under the right inspira-

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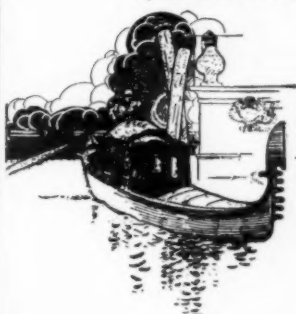
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The Good Old Do-Re-Mi

THADDEUS P. GIDDINGS

Supervisor of Music, Minneapolis, Minnesota

"THIS is a changing world." It always has been. After hearing this for more than fifty years, it has grown a little stale.

There may be an admission in the above statement, and, as a palliative, I might say that I learned to hear early. This may be construed as a suggestion that the old times were the good ones. Not for me. There were no good old times compared to these.

However, there are some good old things. One of them is certainly the good old *do-re-mi*, the music teacher's friend, if he ever had one. While the *do-re-mi* antedates the tonic *sol-fa* by a number of eons, these same tonic folks certainly made it easy for people to learn to read vocal music. No one has ever been able to improve upon this plan. Those who scoff at the usefulness of *do-re-mi* either have not used it correctly or have not used it enough.

Word came that a certain city had discarded it. A journey there showed that they had gone back to *one, two, three*—"a rose by another name." You know the rest, and this rose was an awful old one. Another city discarded the *do-re-mi*, and a journey there disclosed the fact that *rote* had taken its place, and that was nothing new either.

Other visits further confirmed my belief that the best road to musicianship is pretty well paved with the scale syllables.

When you were a baby you were given a name, so that your mother could broadcast for you on occasion. The scale tones have names for the same reason; one can yell for them better when they have a name.

When it comes to dropping the syllables, try this plan on your children, in any grade you choose, and see how it works. When they sing a song, words first, teach them to count the time mentally, sing the scale syllables mentally, and sing the words in their mouths. Doing these three things at the same time enables pupils to sing new songs perfectly, words first, the first time they try.

With practice they will be able to drop the singing of the scale syllables mentally and the mental counting, and let habit carry them over the easy places. When a rough spot arrives they have the tools ready at hand to correct mistakes. Try this plan and you will be surprised how well and easily it works.

With this reference to vocal music, let us see what the good old *do-re-mi* has to offer in the instrumental field. Wise instrumental teachers are more and more using the *do-re-mi* in their work. When they swallow it whole their work will be a lot easier. Many of them are obsessed with the notion that letter names are the open sesame to music.

Some few years ago a choir leader tackled me on this subject. "Why don't your children know anything about music?" he demanded with some venom. I asked if he had any of our high school graduates in his choir and if they could read music. He had many of them and they read well, he admitted. "Then what is the matter?" I mildly inquired. "They don't know what I am talking about when I ask them to sing C"; and so "they did not know anything about music." He inquired why we did not teach the letter names. I told him we did not teach them because the pupils did not need them in the singing classes.

When one thinks it over do they *ever* really need them? Let us discuss this one for a minute.

Carl E. Seashore told an audience once that "many people had come into his laboratory with absolute pitch, but none had gone out with it." Now if no one knows absolute pitch, why bother to try to teach it and the letter names that are the absolute pitches? Also what an affliction absolute pitch would be. Nothing would ever sound right. It is relative pitch that one needs to know and here is where good old *do-re-mi* comes in very handily.

Now let us talk about harmony for a while—that noblest, least known, and least appreciated element of music—and see what *do-re-mi* has to offer in this field. When we have taught pupils to hear and appreciate the harmonic content of music, then we will be a truly musical people.

Someone—somewhere, sometime—will be smart enough to write a harmony system on a wholly vocal foundation, beginning at the fifth grade and extending through college. One knows the music one can sing far better than that one has to finger out on some keyboard. This is one of the reasons why singing is the foundation of all musicianship, and also one of the reasons why many conductors are great. They know music so well that it rings in their minds when they look at the notes. When such is the case, they can sing or whistle it, proving that they know it. If one has to go to some instrument, it is sure proof that music exists in one's fingers and not in one's mind, a far different matter.

Let us review our public school music history for a minute. There was a time—one cannot imagine it now—when we oldsters required children to learn the letter names and also the numbers of the scale tones and sing the *do-re-mi* besides. A teacher was not considered fit to live if he ever said, "Sing *do*." It was always "Sing *one*," and the luckless child had to respond by singing *do*. Finally some brave and thoughtful soul said to himself, "Why not say 'Sing *do*' and be done with it and throw away the other two pieces of useless baggage?" This sensible plan finally spread—not without bitter bickering—and now one rarely hears the letter names or the numbers of the scale tones.

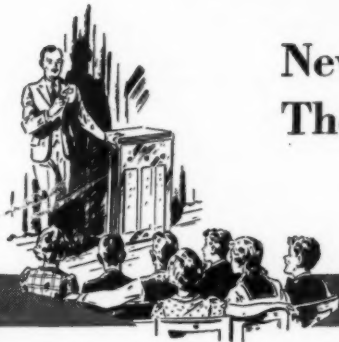
What would the scale names applied to the study of harmony do for all concerned? Take the tonic chord for instance. Instead of calling it the tonic triad in the key of C and laboriously spelling it *c, e, g*, why not simply call it the *do-mi-sol* chord and be done with it? This would do for all keys and the pupil brought up on the good old *do-re-mi*—and most good pupils are—would at once hear the three tones ringing in his mind and he would know that chord.

Instead of speaking of the first inversion of the tonic and painfully spelling it out *e, g, c*, why not simply call it the *mi-sol-do* chord?—and so on all through the entire range of inverted, suspended, diminished, and augmented chords, the whole amazing and bemusing array that ingenious teachers have gotten together to keep people from hearing the real harmonic content of the music they listen to or try to write. This hint will be enough. Some ingenious soul will sometime simplify the whole thing and pin it to the ear of the student. I have often questioned the usefulness of much of the so-called harmony teaching. It seldom seems to really function except as a few painfully recorded spots on paper.

With this passing swipe at harmony, let us return to the instrumental field and see what more our old friend *do-re-mi* has to offer. Here unnecessary trouble often begins. The instrumental teacher, instead of building on a fine vocal foundation, scraps the whole structure, throws his luckless victim into a smothering sea of *exercises*, and begins to talk a strange music language. It is like talking Latin to a child that has been raised on plain United States. It is hard to learn a new language and an instrument at the same time. Also it is not so much fun for a child—after having sung with others for a long time—to be placed in solitary confinement to practice.

This explains the success we have been having in teaching the playing of instruments in the singing classes in Minneapolis. The ensemble is right there, and with the rest of the class singing along, it keeps the pupil from feeling solitary and helps the budding player to see the connection between the song he is

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learning to play and the song he can already sing. It is but singing on an instrument; the transfer is ridiculously easy, and they just "eat it up."

The use of do-re-mi throws a new illumination on the so-called transposing instruments. No one ever was able to beat that into my head. It always looked to me like a foolish and useless waste of mental effort. Of course, it is with us and will stay for some time, though there is a hint of better things to come, for in the vocal field the unnecessary and bothersome tenor and alto clefs passed out of the picture some time ago. The equally silly viola clef may leave us sometime, but there I had better stop. Too much at one time will not do.

A good yarn or two may tell what do-re-mi can lead to. A fine musician looked over the shoulder of one of our children who was playing a clarinet from a singing book. The musician turned to me and said, "How does the child do that? He is playing from the vocal score and is transposing all the time!"

I laughed and said, "Yes, but he doesn't know it." "What does he do when he plays real clarinet music?" "Just the same," said I. "To him *do* is anywhere on the clarinet that the music indicates. The simple rule that the right-hand flat is *fa* and the right-hand sharp is *ti*, etc., applies to instrumental music as well as to vocal. Let's play a trick on him and see what he does."

I then sounded *do* on my pitch pipe in a wholly different key, not telling him what key it was. He hunted around a second or two, found the right *do* on his instrument and played merrily on, without a mistake. To him the clarinet had sounds to give forth and not simply keys to be punched.

One of my teachers is a very fine instrumentalist who plays professionally a great deal on a "transposing instrument." Upon being asked what he did when he had to transpose a piece, which he is often called upon to do, he said that he had never had any trouble as he always did it with the do-re-mi which he learned in the singing classes in school when he was a boy.

After this setting forth of the many uses of the good old do-re-mi, I hope none of you will be like the supervisor who went into the other classes in the high school where singing was elective and besought the pupils to enter the chorus classes using as a bait, "If you go into the singing classes, you will not have to use any more of that silly old do-re-mi." There is a lot of this feeling abroad in the land. If the do-re-mi has been used correctly and enough you cannot keep them out of the singing classes.

Now, doubters, better get down on your knees to good old do-re-mi and say, "Bully for you, old pal, you're a lot better than I thought you were. Please forgive me for doubting you."

The Instrumental Music Teacher

MARK H. HINDSLEY

University of Illinois

OCCASIONALLY it is well for all of us to examine our work from a distance, to ask ourselves why we are doing what we are doing, and whether we are doing all we can to attain our purpose. Everyone certainly should be able to answer those questions for himself. To really succeed we must have both a "working philosophy" and a "philosophy that works." In the interest of music education, its teachers must have common aims and ideals, and no doubt we are establishing those aims and ideals more firmly every day. We may differ in our definition and explanation of them, but in the final analysis most of us are working toward the same goal.

To my mind the main objectives of music education are (1) the cultivation of a lasting appreciation of good music; and (2) the training of the child for citizenship. When we speak of appreciation, we are dealing with what is given to the child—something that never can be taken from him. As for citizenship, that is the child's contribution to society, what he may give back for the training he receives. The best and quickest way to acquire appreciation is through performance. The school music organizations afford an excellent field for citizenship training. It is only logical, therefore, that in accomplishing our ideals of appreciation and citizenship we are building up, in our schools all over the country, the finest types of music organizations.

Speaking specifically now of instrumental music, the well-rounded instrumental music department will provide opportunities for the development of the student along all possible lines. As a creative musician the student should have the opportunity to play in bands, orchestras, small ensembles, and as a soloist, all to the fullest extent of his talent and proficiency. As a consumer of music he is entitled to the chance of becoming acquainted with a wide range of music literature, with guidance in listening to it from the appreciative, cultural standpoint. As a future citizen, he should come in contact, during his musical training, with all that is virtuous in the building of citizenship, with opportunity to develop his individuality, personality, and leadership to the best and highest degree. All these things should be kept in mind while planning the instrumental music department. The more efficient the department and its various organi-

zations the more these conditions will be fulfilled, and conversely, as these conditions are fulfilled the more efficient the department and its organizations will be.

It is axiomatic that the success of a project depends on its leadership. The success of music education depends on its teachers. It is highly important that we consider the qualifications of the instrumental music teacher and seek the means of establishing those qualifications within each person who is entrusted with this phase of music education.

First of all, we must assume a thorough fundamental education in music. It is not sufficient that the future music teacher attain proficiency in performance on a single instrument. He must be well grounded in music history and theory. He must have an extensive knowledge of all forms of music literature. He must hear enough music and play enough music to be able to discriminate between what is good and what is mediocre or bad. His must be an intellectual musicianship, which is more important to him than a performing musicianship, though the two usually go hand in hand. Let us establish, then, that the first requisite of the music teacher is that he be a musician in the fullest possible sense of the word—one who *knows* music as well as *makes* music.

The instrumental music teacher must of course specialize in the various instruments of the band and orchestra. He should learn enough about the fundamentals of tone production and technique of each instrument to be able to teach it, to write or arrange for it, to know what to expect from it as a conductor, and he should have a knowledge of the literature available for it. He must know enough about the construction and characteristics of the various instruments to be able to select instruments of quality and to keep them in condition. While it is almost impossible to expect him to become an expert performer on all instruments, he should learn to play each instrument sufficiently well to satisfy the above conditions; a theoretical knowledge alone will not take care of the instruments entirely. Certainly he should be expected to be authority enough on one group of instruments—the wood winds, brasses, or strings—to be able to carry high school students to the highest possible level of achievement without outside help; authorities on the

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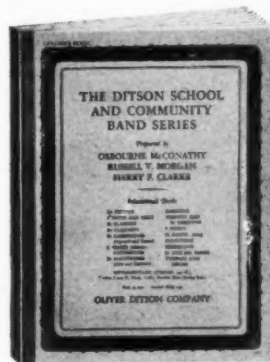
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CONTENTS

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other instruments should be available to build on the fundamentals supplied by the regular teacher. A thorough knowledge of the instruments, both practical and theoretical, then, is the second requisite of the instrumental music teacher.

The teacher of instrumental music in our schools must be a competent conductor. This involves not only the ability to express himself in the silent language of the conductor, but also a thorough understanding of the ensemble as a musical unit. A well-developed rehearsal technique and the ability to comport himself well in public performance are requisites as is the ability to revise arrangements so as to achieve the best possible results with a particular ensemble. As a conductor he must bring into full bloom the results of his teaching.

The instrumental music teacher must at all times be a student of teaching methods and materials. He should be well versed in the principles and psychology of teaching. He must realize that he is an educator as well as a musician, and that he must keep himself informed on all trends in education. His work must harmonize thoroughly with the general educational program, rather than be considered a superimposition on the regular school curriculum.

▲

So much for the qualifications of the instrumental music teacher from the teaching standpoint. These are not enough, however, for most teachers of instrumental music must of necessity be administrators also. Before they can teach they must have someone to teach, a place in which to teach, and special equipment with which to teach. These three things—the students, the place, and the equipment—combine to make a situation of more or less elaborateness requiring constant direction and supervision in all its details. It is not enough for the music teacher to know his music and all the theories of its presentation in the classroom. He must know also how to organize and control all the factors involved so as to create the most favorable conditions for instruction, and to direct all his efforts toward a definite musical goal. His ideals and his ideas will determine the kind of organization he builds up, and they will also determine his success both as a teacher and as an administrator.

The first administrative problem is that of organizing all instrumental music students into proper classes and organizations, and arranging for a logical progression from one to the other. The teacher must know how to select students who are susceptible to musical training, and to select the instruments to which they are best adapted. He must see that they are given a proper start on their instruments, and he must watch over their musical progress all the time they are under his supervision.

The physical plant and the equipment are likewise the problem of the administrator. It is up to him to arrange the space which is available to him in the most efficient manner. The care and handling of the music is a most important item. Instruments, uniforms, music stands, and a great variety of other special equipment require proper care. Provision must be made for keeping the necessary records and for miscellaneous clerical work.

The teacher-administrator must meet the problem of organizing the band or orchestra within itself so that it will function as an organization rather than as a heterogeneous group. He must set up rules and regulations governing the organization and see that they are enforced. He must seek means of stimulating the achievement of the individual students and the organizations, and constantly raise the standards of performance and efficiency.

The instrumental music teacher must maintain proper relations with parents of students and with the community in general. He must be a salesman and a promoter of instrumental music. He must serve the community which supports him in his work. He must seek to elevate the standards of music appreciation and at the same time popularize his performances so that his music will belong to all. His job cannot begin and

end in the classroom. He and his work must merit the attention of the general public, if it is to succeed in full measure.

A by-product of music education is the marching band. Marching is a legitimate part of every band's training, and the ability to develop a marching band is another requisite of the successful instrumental music teacher.

▲

From this survey of the qualifications of the members of our profession, you will agree that ours is no small task requiring only average ability. It is a task which requires the most exacting professional background and training, and one which challenges our highest intelligence and artistry. Our profession is a noble and dignified one, and we must think of it as such and keep it on that high plane.

I should like to appeal for two things in particular: the first is musicianship, and the second is leadership. In spite of the many intricacies of the administrative angle of our work, as I have pointed out above, it is becoming quite evident that our ability to promote and organize is growing beyond our own musicianship and that of our students. Too many of us have become quantity-conscious rather than quality-conscious. We have become overanxious to make a showing, and in doing this we may have sacrificed both educational and musical ideals. Let us strive to keep music uppermost in our minds and in the minds of our students, and let us not be satisfied with mediocre musicianship. We have many ways of comparing the results of our work with that of the finest among our leaders, through recordings, radio programs, and concerts by our best school and professional organizations. Let us evaluate ourselves and our groups in terms of the finest in music and see if we really have the right idea. I hear hundreds of bands during the contest season each year, and much of the time I am disappointed in the musical qualities of the performances. I think sometimes that I am becoming overcritical, then suddenly I find myself sitting on the edge of my chair listening intently to a genuinely musical performance, one which shows thorough musicianship on the part of the conductor and his students. I call such conductors and their bands thoroughbreds. We have need for many more thoroughbreds, and as time goes on I hope we will have them.

My other plea is for leadership, not only in music but also in citizenship. We need the kind of leadership that sets up the right relationship among the students themselves and between the students and the teacher. We need to stress orderliness, dignity, seriousness of purpose, responsibility, and efficiency. We need to carry out our program in a businesslike manner, one which will inspire confidence and place the value on the proper things. We need to emphasize regularity and punctuality, proper attention and discipline during rehearsals, correct practice habits and care of equipment. We need to develop a morale and a spirit of pride in our organizations that come from a knowledge of work done thoroughly. We need to inspire coöperation and harmony within the groups, and make each member a useful one, just as we expect him later to become a useful member of society. In other words, we should use our positions not only to teach music but also to develop character. It is strength of character as well as ability that makes for leadership, and we are not making the most of our opportunities if we do not use our organizations for developing leadership. It is the boys and girls of today who are going to be our leaders tomorrow, not only in music but in all other fields, and as music teachers and educators we have much to do with the character of our leadership in the future. We must set the example of leadership ourselves if we are to expect the right kind of leadership from our students. Not many school bands and orchestras reach the top with only musical training; they have had to have the right kind of citizenship training to make the musical training stick. So let us combine musicianship with leadership, and we will be giving the highest possible service to music and to education.

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Music Teachers National Association

Fifty-Ninth Annual Meeting to be held in conjunction with the Fourteenth Annual Meeting of the National Association of Schools of Music and the Third Annual Meeting of the American Musicological Society, William Penn Hotel, Pittsburgh, Pennsylvania, December 28-31, 1937

Tuesday, December 28—Morning

- 10:00 REGISTRATION, William Penn Hotel (seventeenth floor).
10:00 Visit Exhibits.
11:00 Meeting of the Executive Committee, M. T. N. A. (seventeenth floor).
12:00 LUNCHEON. Mu Phi Epsilon Sorority, under the auspices of the Pittsburgh Alumni Club, Elizabeth S. Bothwell, chairman.

Tuesday, December 28—Afternoon

- 1:45 GENERAL SESSION (Grand Ball Room). Earl V. Moore, presiding.
Address of Welcome: Hon. Cornelius E. Scully, Mayor of Pittsburgh.
Response: J. Lawrence Erb, Past President, M. T. N. A., Connecticut College, New London.
Announcements and Appointment of Nominating and Resolutions Committees.
2:00 Memorials for the late Charles N. Boyd (1875-1937).
(a) For his colleagues in Pittsburgh, Rev. C. E. Culley.
(b) For his colleagues in national organizations, Waldo S. Pratt, Hartford, Connecticut.
2:15 Music: Pittsburgh String Quartet.
2:45 Demonstration of Electronic Instruments: Benjamin F. Miessner, Short Hills, New Jersey.
3:30 SYMPOSIUM. "Is Church Music Art?" Chairman: Palmer Christian, University of Michigan, Ann Arbor.
Address: "Music in the Services of the Protestant Churches," Eric DeLamarter, New York City.
4:20 Taxis leave Hotel for Sacred Heart Church (Grant Street Entrance).
5:00 ADJOURNED SESSION (Sacred Heart Church). The Rev. Thomas F. Coakley, D. D., Pastor; the Choir of Sacred Heart Church, Edgar Bowman, organist and choirmaster.
Address: "Music and the Liturgy of the Catholic Church," The Rev. William J. Finn, New York City.
SOLEMN VESPERS AND BENEDICTION.

Tuesday, December 28—Evening

- 6:15 Dinner (East Liberty Presbyterian Church).
8:15 ADJOURNED SESSION (East Liberty Presbyterian Church).
(1) Examples of Protestant Church Music, Sixth U. P. Church A Cappella Choir, Arthur B. Jennings, Director.
(2) Music in the Liturgy of the Greek Orthodox Church, Christos Vrionides, Long Island, New York.
(3) Examples of Greek Church Music, Sixth U. P. Church A Cappella Choir, Arthur B. Jennings, Director.
(4) Music in the Synagogue, Lazare Saminsky, New York City.
(5) Examples of Jewish Church Music, Choir of the Rodef Shalom Congregation, Charles A. H. Pearson, Director.
10:15 Taxis leave for William Penn Hotel.

Wednesday, December 29—Morning

- 8:00 Breakfast, Advisory Council. Chairman: Edith Lucille Robbins.
9:00 GENERAL SESSION (Grand Ball Room). Fundamental Issues in Music for Secondary Schools, Peter W. Dykema, Teachers College, Columbia University, New York City. Discussion.
9:30 Address: "Music as an Avocation," W. F. G. Swann, Director, Bartol Research Foundation, Swarthmore, Pennsylvania.

- 10:00 Presentation and Discussion of (a) Certification of Private Teachers; (b) Affiliation of State and City Music Associations with the M. T. N. A., Edith Lucille Robbins, Chairman of Advisory Council, Lincoln, Nebraska; Glen Haydon, University of North Carolina, Chapel Hill.
11:20 Address and Demonstration: "Studying Harmony Through Its Tonal Idioms," Carleton Bullis, Baldwin-Wallace Conservatory, Berea, Ohio.
12:05 Taxis leave William Penn Hotel for the factory of the Heinz Company (Grant Street Entrance).

Wednesday, December 29—Afternoon

- 12:20 LUNCHEON. Compliments of the Heinz Company.
1:00 Inspection of the plant.
1:45 Taxis leave the Heinz plant for the William Penn Hotel.
2:30 SECTIONAL MEETINGS.

I.

Public School Music Conference (Grand Ball Room). Presiding: Osbourne McConathy, Glen Ridge, New Jersey, Chairman of Standing Committee on School Music. Demonstrations and Discussions: Will Earhart, Director of Music, Pittsburgh.

II.

Violin and Chamber Music Conference (Urban Room). Chairman: Cecil Burleigh, University of Wisconsin, Madison. Address: "Foundation vs. Interpretation" Leon Sametini, Chicago Musical College, Chicago, Illinois. Music: The Federal Project String Orchestra, Joseph A. Rauterkus, Director.

III.

Advisory Council Conference. Presiding: Edith Lucille Robbins, Chairman, M. T. N. A. Advisory Council.

Wednesday, December 29—Evening

- 7:30 ANNUAL BANQUET (Grand Ball Room). Toastmaster: Howard Hanson, Rochester, New York. Music: Saudek Little Symphony, Pittsburgh, Victor Saudek, Director.

Thursday, December 30—Morning

- 8:00 Breakfast, Sigma Alpha Iota Sorority. Chairman: Susan T. Canfield, Pittsburgh.
9:30 JOINT MEETING. American Musicological Society and the Music Teachers National Association (Grand Ball Room).
Address: Carl Engel, President of the American Musicological Society, New York.
SYMPOSIUM: "Music in the Changing World."
9:50 Five Twenty-Minute Addresses: (1) The Destiny of the Tonal Art, Joseph Schillinger, New York City. (2) Modern Melody: What Is It?, Roy Harris, Princeton University, Princeton, New Jersey. (3) Music and Electricity, J. Murray Barbour, Ithaca College, Ithaca, New York. (4) The Changing Audience of the Composer, Arthur Mendel, New York City. (5) America Moves to the Avant-Scene, Roger Sessions, Princeton University, Princeton, New Jersey.

Thursday, December 30—Afternoon

- 1:00 Taxis leave hotel for visitation of the Oakland District (Grant Street Entrance).
1:30 Tours of Carnegie Art Museum and/or Mellon Institute and/or Cathedral of Learning. Concert in Carnegie Music Hall, under auspices of the Music Department of Carnegie Institute of Technology.
4:30 Reception and Tea at the Foster Memorial, sponsored by University of Pittsburgh and Tuesday Musical Club of Pittsburgh, Mrs. Will Earhart, Chairman.

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Thursday, December 30—Afternoon (contd.)

- 5:30 Taxis leave Foster Memorial for William Penn Hotel.
6:00 Pi Kappa Lambda Dinner. Presiding: Robert G. McCutchan.

Thursday, December 30—Evening

- 7:50 Taxis leave William Penn Hotel for Syria Mosque (Grant Street Entrance).
8:30 Concert: Pittsburgh Symphony Orchestra, Eugene Goossens, Conductor.
10:30 Taxis leave Syria Mosque for William Penn Hotel.

Friday, December 31—Morning

- 9:00 GENERAL SESSION (Grand Ball Room).
Address: "School Credit for Lessons Under Private Teachers," Karl W. Gehrken, Oberlin Conservatory, Oberlin, Ohio.
Address: "Tools for Tonal Thinking," Otto Miessner, University of Kansas, Lawrence.
Address: "Visible Sound," Dayton C. Miller, Case School of Applied Science, Cleveland, Ohio.
Music: Shapiro String Quartet.
11:00 ANNUAL BUSINESS MEETING of the Music Teachers National Association.
Summarized Reports of Standing Committees.
Discussion of Recommendations from Advisory Council on: (a) Certification of Teachers of Music; (b) Possible Bases of Affiliation of State Associations with the Music Teachers National Association.
12:00 LUNCHEON (Chatterbox). Under the auspices of the National Federation of Music Clubs, Mrs. Vincent Hilles Ober, President.
Address: Nikolai Sokoloff, Director, Federal Music Project, Washington, D. C.
Music: Tuesday Musical String Ensemble, Margaret Horne, Director.

Friday, December 31—Afternoon

- 2:30 SECTIONAL MEETINGS.

I.

Piano Forum (Grand Ball Room). Presiding: Rudolph Ganz, Vice-President, M. T. N. A., Chicago, Illinois. Discussions on editions, musical ornaments and other topics to be announced—Leaders: Beryl Rubenstein, Cleveland, Ohio; Leo Miller, St. Louis, Missouri; Joseph Brinkman, Ann Arbor, Michigan. Discussions and demonstrations.

II.

VOICE FORUM (Urban Room). Presiding: John C. Wilcox, Chicago, Illinois. Speakers: Wilmer T. Batholomew, Peabody Conservatory of Music, Baltimore, Maryland; Mabelle Glenn, Director of Music, Kansas City Public Schools, Kansas City, Missouri; Baxter Rinquest, Hollywood, California; Bernard U. Taylor, Institute of Musical Art, New York City. Discussions.

III.

SYMPOSIUM (Cardinal Room). "The Significance of Scientific Research in the Psychology of Music." Presiding: Max Schoen, Carnegie Institute of Technology, Pittsburgh, Pennsylvania. Addresses: (1) Recent Research in Acoustics in Relation to the Psychology of Music, Charles Williamson, Carnegie Institute of Technology, Pittsburgh. (2) The Psychology of Music in Relation to Musical Esthetics, M. Emmett Wilson, Associate

Professor of Music, Ohio State University, Columbus. (3) The Psychology of Music in Relation to Musicology, Otto Ortmann, Director, Peabody Conservatory of Music, Baltimore, Maryland. (4) The Psychology of Music in Relation to Music Education, Orville J. Borchers, Director, School of Music, Kansas State Teachers College, Emporia.

- 3:00 MEETING OF EXECUTIVE COMMITTEE, M. T. N. A. (President's Room).

National Association of Schools of Music

Sunday, December 26

- 10:00 MEETING OF COMMISSION ON CURRICULA (Cardinal Room).
2:30 MEETING OF EXECUTIVE COMMITTEE (Cardinal Room).

Monday, December 27

- 10:00 ANNUAL BUSINESS MEETING (Cardinal Room). President Howard Hanson, presiding.
2:00 ADJOURNED BUSINESS MEETING (Cardinal Room). Presentation and Discussion of Report of Committee on Graduate Study in Music.

Tuesday, December 28

- 9:00 ADJOURNED BUSINESS MEETING (Cardinal Room). Discussion of (1) State of Certification in Public School Music; (2) Varying Requirements for the Master of Music Degree in Music Education.
2:00 Joint Session with M. T. N. A. (Grand Ball Room). Memorial for the late Charles N. Boyd.
3:00 FINAL BUSINESS MEETING (Cardinal Room). Election of officers. Miscellaneous business.

Wednesday, December 29

- 7:30 ANNUAL BANQUET (Grand Ball Room). Jointly with M. T. N. A. and A. M. S.

American Musicological Society

Wednesday, December 29

- 9:30 FIRST SESSION (Cardinal Room). Addresses: (1) Prehistory of Music, Curt Sachs, New York City; (2) *Ein Frohlich Wesen*: The Career of a German Song in the Sixteenth Century, Charles W. Fox, Eastman School of Music. (3) Cerone's Approach to the Teaching of Counterpoint, Ruth Hannas, University of North Carolina. (4) Some Adventures in Handel Research, Jacob M. Coopersmith, New York City.
2:00 SECOND SESSION (Cardinal Room). Addresses: (1) The Performance of Bach: An Example of the Relation Between Research and Practical Music Making, G. Wallace Woodworth, Harvard University. (2) Some Possible Origins of the Italian "Ars Nova," Leonard Ellinwood, Michigan State College. (3) The *Collegium Musicum* at Lititz, Pennsylvania, during the Eighteenth Century, Theodore M. Finney, University of Pittsburgh. (4) Problems of Editing Old Music: A Modern Approach, Hans T. David, New York City.
7:30 ANNUAL BANQUET (Grand Ball Room). Jointly with M. T. N. A. and N. A. S. M.

Thursday, December 30

- 9:30 THIRD SESSION (Grand Ball Room). Jointly with M. T. N. A. See M. T. N. A. program of December 30 for details of this session.
2:00 BUSINESS MEETING of the A. M. S. (Cardinal Room).

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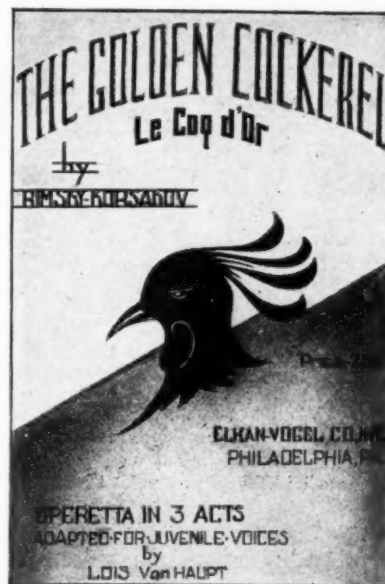
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Association and Club News

Missouri M. E. A.

▲ THE third annual clinic and conference of Missouri supervisors and teachers of music was held in Kansas City, November 11, 12, and 13, under the sponsorship of the Missouri Music Educators Association in cooperation with the Kansas City public schools. The three-day session comprised clinics and demonstrations in band, orchestra, and choral work, as well as special clinics and demonstrations in vocal and instrumental work for the grades and junior high school.

Among the directors and speakers appearing on the program were: Ralph E. Rush, director of music, Cleveland Heights High School, Cleveland Heights, Ohio; Orville Borchers, Kansas State Teachers College, Emporia, Kansas; Bernard U. Taylor, Juilliard School of Music, New York City; Karl Krueger, conductor of the Kansas City Philharmonic Orchestra; Mabelle Glenn, director of music, Kansas City public schools; George Melcher, superintendent of the Kansas City public schools; Henry Ruester, Ludwig Music House, St. Louis; Charles W. Benner, Jenkins Music Company, Kansas City; George Keenan, Westport High School, Kansas City; Lytton S. Davis, of Omaha; Dean E. Douglass, state supervisor of music in Missouri; Joseph E. Maddy, president of the Music Educators National Conference, and C. V. Buttelman, executive secretary of the Conference.

Featured musical events included a complimentary concert presented by the Jenkins Music Company in the auditorium of the Jenkins Building, November 11, and the festival program presented by the Kansas City public schools at Municipal Auditorium, November 12, with 3,500 pupils participating.

At the business meeting, held Friday evening, November 12, plans were discussed for the Association's participation in the National convention to be held in

St. Louis, March 27-April 1. The revised constitution was adopted, pending a referendum of the membership at the next meeting. The number of directors was increased to include one from each school classification, A, B, C, and CC, thus giving a more equitable representation to the smaller towns. Also several changes were made in the membership clauses, one of which provides for the admission of administrators to membership in the Association.

The officers elected for the 1937-38 season are: President—James P. Robertson, Springfield; Vice-President for the Orchestra Division—Rogers Whitmore, Columbia; Vice-President for the Band Division—Oliver Humo, Shelbyville; Vice-President for the Choral Division—Byron Munson, Memphis; Secretary-Treasurer—Annie Louise Huggins, Flat River; Directors—Wilfred C. Schlager, Kansas City; William C. Rice, St. Joseph; J. F. Skinner, St. Charles; S. Harold Linton, LaTour; Anne Louise Hibbs, Birch Tree; Ex officio—Dean E. Douglass.

Ohio Valley M. E. A.

▲ THE November 10 meeting of the association was "Administrator's Night," with R. D. Smith, superintendent of schools of Crestline, Ohio, as principal speaker. Romine Hamilton, formerly of Detroit, Michigan, and now concertmaster of the Wheeling Symphony Orchestra, also addressed the meeting.

Plans for the musical activities of 1937-38 season were discussed with Ruth Baily, of Martins Ferry, chairman of the committee on vocal affairs, and C. Lawrence Kingsbury, of Wheeling High School, chairman of the committee on instrumental affairs, leading the discussions. A band clinic will be held this season, with William D. Revelli in charge, and an ensemble and solo contest and a summer band and orchestra camp will be held next summer at Oglebay Park. In addition, a junior-senior high school choral festival will be held

in the early spring.—Edwin M. Steckel, Secretary.

Michigan M. E. A.

▲ THE Michigan Music Educators Association is working with the state steering committee under the general direction of the state superintendent of public instruction in formulating a provisional curriculum of music. The curriculum for band will be printed by the State Department and will be available to all members who desire it. The elementary school music curriculum is now being formulated.

Other projects of the M.M.E.A. for this year include the organization of a placement bureau in cooperation with the Michigan Education Association Placement Service and the formation of an educational program stressing stringed instrument playing, which will result in the presentation of a state string orchestra at the annual meeting in Ann Arbor next May.

The M.M.E.A. is actively cooperating in fostering and maintaining a choral alliance which will unify school teachers of choral groups. Especial emphasis is to be given to the furtherance of promotional work in rural school music. The regional music section meetings of the M.M.E.A. are now the reorganized music section meetings of the Michigan Education Association. The president spoke at the meetings held this year in Detroit, Flint, Grand Rapids, and Battle Creek.

All members and friends of the Association are invited to attend a meeting of the officers and committees which will be held at the Hotel Olds in Lansing, December 18.—DAVID MATTERN, President.

Kansas M. E. A.

▲ AT THE annual meeting of the Kansas Music Educators Association, held at the University of Wichita, November 5 and 6, clinics, demonstrations, and discussions pertaining to the various phases of music at all educational levels—junior and senior high school, elementary and rural schools—comprised the program of the two-day session.

Among the speakers and clinic directors were: George M. Younkman, Wichita High School East; Carleton Stewart, Mason City, Iowa; Commissioner E. A. Thomas, Topeka; Richard S. Dabney, Kansas City; Grace V. Wilson, supervisor of music, Wichita; Elsie Thrasher, Kansas State Teachers College, Emporia; Lloyd Loar, Northwestern University, Evanston, Illinois; Duff Middleton, supervisor of instrumental music, Wichita; Gratia Boyle, Wichita High School East; Otto W. Miessner, University of Kansas, Lawrence. Catharine E. Strouse, president of the Southwestern Music Educators Conference, extended greetings from the Conference and proposed an affiliation of the two organizations.

Following are the new officers for the 1937-38 season: President—William Altimari, Atchison; Vice-President—Virgil F. Parman, Dodge City; Secretary—Luther Leavengood, Winfield; Treasurer—Alan Watrous, Hutchison. The board of directors will be appointed by the incoming president.—C. S.



Officers of the Missouri Music Educators Association 1937-38

Front Row—left to right: James Robertson (President), Springfield; Annie Louise Huggins (Secretary-Treasurer), Flat River; Anne Louise Hibbs (Director), Birch Tree; Wilfred Schlager (Director), Kansas City. Back Row: William C. Rice (Director), St. Joseph; Oliver Humo (Vice-President Band Division), Shelbyville; Dean E. Douglass (Director), Jefferson City; Harold Linton (Director), LaTour; Joseph F. Skinner (Director), St. Charles; Byron Munson (Vice President Vocal Division), Memphis. Not in picture: Rogers Whitmore (Vice-President Orchestra Division), Columbia.

West Virginia M. E. A.

▲ THE West Virginia Music Educators Association, meeting in conjunction with the convention of the State Education Association of which it is the Music Section, held its annual luncheon meeting, November 5, in the Crystal Room of the Stonewall Jackson Hotel, in Clarksburg. Among the guests of honor at the luncheon were: Max T. Krone and Mrs. Krone, of Evanston, Illinois; Pierre Henrotte and Mrs. Henrotte, of Woodstock, New York; Leon Wagner, of Evanston, Illinois; C. S. Boucher, president of West Virginia University, of Morgantown; Elizabeth Shelton, of Bluefield; and John R. Swales and Mrs. Swales, of Parkersburg. Short talks were made by Mr. Krone, Mr. Henrotte, Dr. Boucher, Miss Shelton, and Mr. Swales, and the musical program arranged by Clyde Beckett was given by Margaret Reger, Irene Myers, Robert Kelley, Mrs. Robinson, Mrs. Henshaw, and Leon Wagner, cantor of the A Cappella Choir of Northwestern University, who sang two numbers from the Jewish liturgy. Mr. Wagner was soloist with the All-State Chorus this year.

The appearances of the All-State Chorus and the All-State Orchestra were featured events on the program of the State Education Association, and a vote of thanks goes to Mr. Krone and Mr. Evanson for their work with the Chorus; to Joseph E. Maddy and Mr. Henrotte for their work with the Orchestra; to Miss Shelton and Mr. Swales, chairmen of the two All-State groups, and to Katherine Moore, of Keyser, for her work as accompanist for the Chorus.

A new phase of the work of the M.E.A. is in the Junior High School Division of the State Education Association program. This year a panel discussion was held on the general topic "The Why, How, What, and Where of Music in the

Junior High School Program." Elizabeth Ransell, of Parkersburg, is chairman of the Music Division of the Junior High School Section for 1938-39.

At the regular business session, the following officers were elected: Chairman—J. Henry Francis, Charleston; Secretary—Robert G. Williams, Charleston; Treasurer—Marie D. Boette, Buckhannon; Chorus Chairman—C. C. Arms, Clarksburg; Orchestra Chairman—John R. Swales, Parkersburg. — PAULINE MATTINGLY.

Central Long Island

▲ AT THE first fall meeting of the Central Long Island Music Educators Association in Islip, October 28, plans for the 1938 spring festival were the main subject of discussion. Committees were appointed to further the activities in the various classifications—band, orchestra, chorus, and the selection of music for the festival program.

Sadie A. MacArthur, who was elected to the presidency of the Association upon its organization in December, 1936, asked to be relieved of her duties, and her resignation was regrettably accepted.— MARIAN MCCUTCHEON, *Acting President*.

North Carolina Music Teachers Association

▲ THE North Carolina Music Teachers Association held a meeting in Greensboro, October 15, with more than a hundred members in attendance. The constitution was adopted providing for various types of memberships, including both private and public school music teachers. It also provides for closer articulation between the state organization and the Music Educators National Conference.—F. STANLEY SMITH, *Secretary*.

Ohio M. E. A.

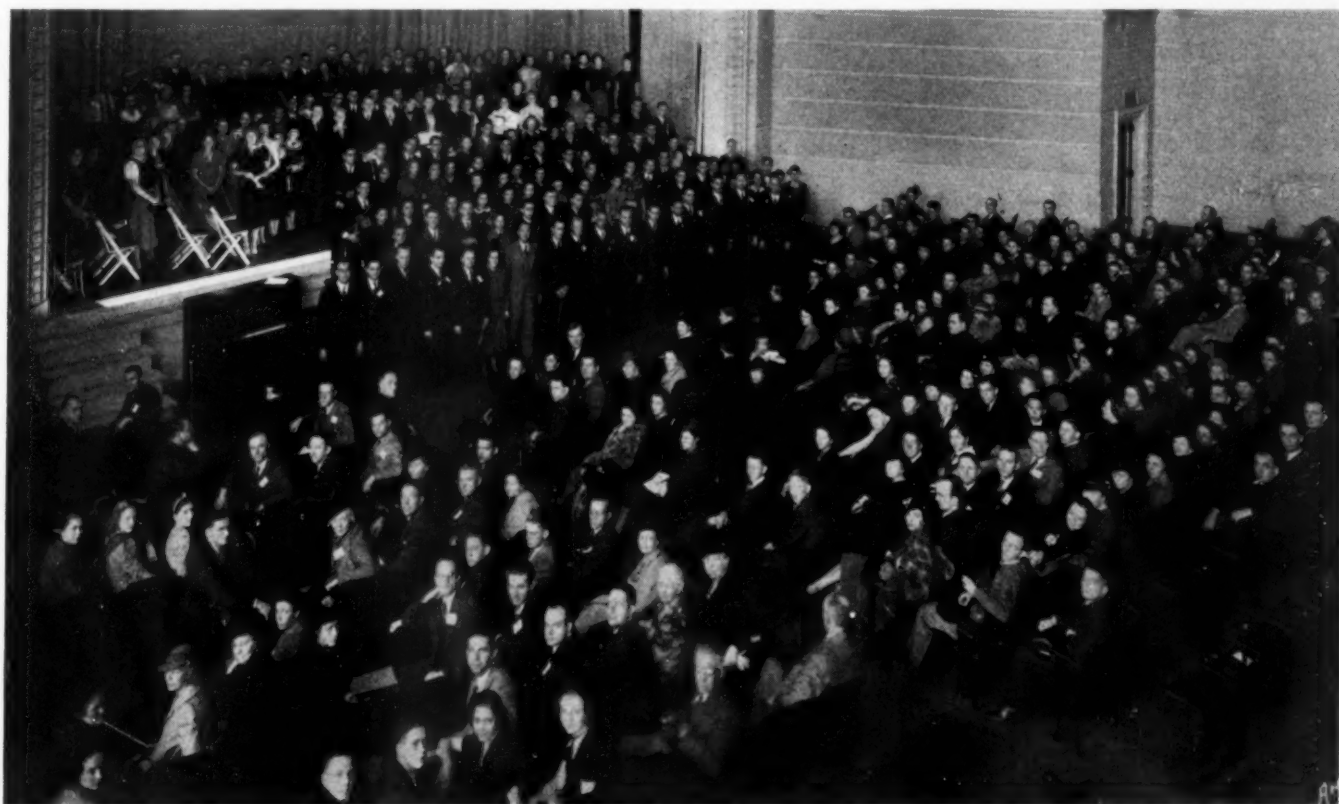
▲ At the October 17 meeting held in Columbus, the officers and a goodly representation of the members of the Association were present for a three-hour session, at which the appointed officers were approved, and other important matters discussed.

The executive committee, composed of the 1937-38 officers of the Association, is as follows: President—Eugene J. Weigel, Columbus; First Vice-President—Gertrude A. DeBats, Bedford; Second Vice-President—George E. Waln, Oberlin; Treasurer—Paul E. Stevens, Delaware; Executive Secretary—Arthur L. Williams, Oberlin. The representatives are: Dwight L. Brown, Greenville; A. Hoyer Godfrey, Kent; G. Austin Kuhns, Steubenville; Richard McCutchan, Logan; Faye Rees, Wooster; Edith M. Keller, Columbus; Harry F. Clarke, Cleveland.

Quoting from the November issue of the *Triad* concerning the various accomplishments of the meeting:

"Attention is called to the addition of a parochial music committee to be headed by John W. Fehring, Teachers College of the Athenaeum, Cincinnati, and the division of the elementary, junior, and senior high school music committees into vocal and instrumental committees. The appointment of Superintendent F. L. Kinley, of Findlay, as school administrators' representative on the board of directors was hailed as one of the most progressive advances made.

"W. Jerd Bayless, of Wellston, was appointed Southeast District chairman upon the resignation of W. Richard McCutchan, who is already an elected member of the board of directors. Mr. McCutchan will act as assistant chairman in the Southeast division. To fill the vacancy on the board caused by the resig-



Members of the Missouri Music Educators Association in clinic session at Central Junior High School, Kansas City, Missouri, November 1937

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● This set of books just fits in for teaching a band that has had some training. A wealth of educational material and many beautiful original compositions, varied enough to make up a complete programme.

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● It's to start beginners on the way to play quickly. A student who has not had an instrument in his hands may be playing after a few hours practice. He will be playing the same melodies right along with more advanced players. All melodies are arranged in various grades of difficulty, so that players of different stages of advancement may play the melodies together at the same time. With this "method" students will never have a dry or discouraging hour and the teacher will be happy in their enthusiasm.

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● Contains the scales in bass and treble clef; tuning instructions; exercises in unison and harmonized; elements of music; many compositions, among them the national melodies, and the well known sacred songs, such as "Nearer My God to Thee," etc.

● Contains 20 pages of music, 19 beautiful compositions—a combination of rare, bright, tuneful and nicely flowing counter melodies, varied and interesting harmonies, and while easy to play, they have the quality and stamp of high grade music. The compositions contained in "Everybody's Band Book" are arranged so that almost any combination of instruments can play them effectively, provided a lead instrument is used.

JENKINS MUSIC COMPANY, KANSAS CITY, MO.



New Jersey Department of Music, State Teachers Association—Annual Luncheon
This picture made at Hotel Traymore, Saturday, November 13, shows a partial view of the luncheon group which included many visitors from out of the state.

nation of Eleanor Barnard, Dwight L. Brown, of Greenville, was elected as member of the board of directors.

"The recommendation put forward by President Weigel that noncompetitive groups be definitely included in contest programs permitting any group to participate for criticism only, was unanimously carried. Thus a Class A school, for example, could play in a contest but use other music numbers than those required for competition in that class (for example, class AA, or B, or even CC music) and receive the judge's comments but no rating. It was pointed out that this would encourage new organizations to participate even though they know that they are not up to the standard of their particular class. To gain eligibility for state and national contests, such groups would have to develop to the point where they could enter directly into the competition with the required music for their class. This might take a number of years but the group could be competing only with itself from year to year, striving ever for a higher standard of performance. It is hoped this encouragement will bring many more schools into this year's district and state music activities.

After much discussion, it was decided to retain the regular six-district plan for this year's activities with a few adjustments. It was recommended that the border counties between Southwest district and Central district be permitted to choose the district in which the musical participation shall be for their schools, this to be arranged upon agreement with the two district chairmen involved. The same plan was made available to the border counties between the East and Northeast districts. President Weigel appointed a committee to draw up a questionnaire which will be submitted to the administrators and music teachers of Ohio in the hope that the replies received will make possible a more satisfactory division of the state into districts for organized music activities. The committee is as follows: Chairman F. L. Kinley, Findlay; M. Elizabeth Lawrence, Oxford; Edith M. Keller, Columbus; G. Austin Kuhns, Steubenville."

Another organization activity that is taking place in Ohio is the formation of In-and-Around Clubs around each of the cities of good size where it is easily possible for the music teachers of the smaller areas to come together for an occasional dinner or luncheon meeting and social gathering. All such clubs will cooperate with the O. M. E. A. district chairmen and their organizations, thus becoming auxiliaries not only of the State

Association but also of the Music Educators National Conference.

In addition to the news of the state, the November *Triad* also carries a complete official list of contest materials in all classifications for chorus, band, and orchestra. Persons desiring to secure copies may do so by addressing Arthur L. Williams, Editor of the *Triad*, Oberlin, Ohio.

New Jersey Department of Music, S. T. A.

▲ ONE of the most successful meetings in the history of the New Jersey Department of Music was held in connection with the convention of the S.T.A., November 12-14. The program of the Department of Music was carried out as announced in a previous issue of the *JOURNAL*. The revised constitution was adopted, subject to confirmation at the next annual meeting. A concert by the All-State Orchestra and Chorus with Jose Iturbi as conductor was exceptionally successful from every standpoint. A new feature was the nation-wide broadcast of the state chorus and orchestra as one of the regular programs of the Music and American Youth series. The Department now has the largest membership in its history, and is carrying a year-round schedule of activities embracing all sections in the state and all phases of music education.

The new officers elected at the annual business meeting were A. Dwight Brown, 2nd Vice-President and Corrine R. Woodruff, Corresponding Secretary. Officers re-elected were Mabel E. Bray, President; K. Elizabeth Ingalls, 1st Vice-president; L. Rogene Borgen, Treasurer; Georgia Chew, Recording Secretary.

Connecticut M. E. A.

▲ THE sixth annual meeting of the Connecticut Music Educators Association was held in Bridgeport, October 29, with an unusually large attendance of members, guests, and friends. Geoffrey O'Hara spoke and entertained the group with musical selections. New officers were elected as follows: President—Herbert A. France, Storrs; Vice-President—Mary C. Donovan, Greenwich; Recording Secretary—Ruth de Villa Franca, Danbury; Corresponding Secretary—May Andrus, Hamden; Treasurer—Leon R. Corliss, Naugatuck.

The board of directors of the Association are: Senior Member—W. Raymond Randall, Stamford; Junior Member—Floyd C. Evans, Waterbury; Private Teacher—Estelle Baldwin, Milford; Mem-

ber-at-Large—Agnes W. Wakeman, New Haven. The member-at-large was appointed as chairman of a special drive for new members for the Association.

It was decided by vote that henceforth, the Connecticut festival will be held biennially, with Greenwich as the host city for 1939. It was further decided that in the alternate years, a special day for school visitation be set aside for the purpose of observing the music work being done in the schools of some one city. Greenwich was suggested as the first city to be visited.—Herbert A. France, *President*.

Louisiana M. E. A.

▲ MEETING in conjunction with the convention of the Louisiana Teachers Association, which was held in Shreveport, November 18-20, the Music Education Association sponsored an all-day session, November 19, devoted to demonstrations of vocal and instrumental music work in the elementary schools and the high schools of the state. O. Lincoln Igou, president of the association, presided at the opening meeting, and Lillian G. McCook, of Louisiana State Normal College, and Leonard Denena, first vice-president of the association, presided at the vocal and instrumental music sections respectively.

Among those appearing on the program were: H. W. Stopher, of Louisiana State University; Dwight Davis, of Byrd High School, Shreveport; Ross Phares, Winnfield; Lloyd Funchess, assistant state supervisor of music; W. H. Sims, Shreveport; Marjorie Harp, of Louisiana State University; Walter Purdy, Natchitoches; Ruth Bonner, Shreveport; Harvey Nelson, Ruston; Walter Minniear, Monroe; A. J. Stephens, of Louisiana State University; George Stout, of East Baton Rouge Parish.

At the annual business meeting, the following officers were elected for the year ensuing:

President—Ralph Pottle, Director of Music, Southeastern La. College, Hammond; 1st Vice-President—Lincoln Igou, Dep't of Music, Centenary College, Shreveport; 2nd Vice-President—Marjorie Harp, Educational Extension Division, La. State University, Baton Rouge; Secretary—Ross Phares, Director of Instrumental Music, Winnfield; Treasurer—Howard Voorhies, Director Instrumental Music, Lafayette.

Board of Directors: First District—W. Hines Sims, Fair Park High School, Shreveport; Second District—Walter Purdy, La. State Normal College, Natchi-

toches; Third District—Charles Wagner, Director of Parochial Schools, New Orleans; For Vocal Events—Paul Thornton, Director of Music, Louisiana State Normal College, Natchitoches; For Band Events—George E. Stout, Director of Instrumental Music, Baton Rouge; For Orchestral Events—Dwight Davis, Director of Music, Byrd High School, Shreveport; Honorary Director—H. W. Stopher, Director of Music, La. State University, Baton Rouge.—W. E. Purdy, *Journal Correspondent*.

Colorado Instrumental Directors

▲ THE PROGRAM of the fifth annual instrumental clinic, held at the Acacia Hotel, in Colorado Springs, December 3 and 4, included demonstrations, concerts, and discussions. Superintendent H. E. Eldridge, of Colorado Springs, spoke, and Fred Fink and L. E. Smith directed the clinic orchestra and band in numbers selected from the National contest list. Other programs of music were provided by the Denver String Quartet; the Colorado Springs High School Orchestra, Fred Fink, director; and the Colorado Springs A Cappella Chorus, Donald E. Haley, director.

According to Herbert K. Walther, secretary of the Colorado Instrumental Directors Association, the organization sponsoring the clinic, two important issues were decided by vote of the members: (1) The division of Colorado into two regions, northern and southern, for competition-festival purposes; and (2) The merging of the instrumental and vocal music groups of the state into one general organization to be known as the Colorado Music Educators Association.

A committee of superintendents was chosen to act in an advisory capacity in deciding these issues. Serving on the committee were Chairman H. E. Eldridge, of Greeley; H. N. Corning, Colorado Springs; Ward I. Miller, Fort Collins; G. K. McCauley, Las Animas; John Little, Center. John C. Kendel represented Denver. Report of the actions taken by the Association will be included in the next JOURNAL.

Western Kentucky M. T. A.

▲ THE Western Kentucky Music Teachers Association held its first fall meeting at Murray State Teachers College, October 8, in conjunction with the meeting of the first district of the Education Association. Officers were elected as follows: President—William H. Fox, Murray; Vice-President—Everett Crane, Murray; Secretary-Treasurer—Hazel Graham Moss, Paducah.

Plans were made for a clinic to be held at Murray State Teachers College for the purpose of reading state contest music. College organizations will participate in the clinic, with the supervisors of the district conducting. December 23 is the probable date of the clinic.

Price Doyle, of Murray, outlined a plan for organizing the various counties served by the Association into county units—the meetings to be held in alternate months, with a subsequent reduction in the number of meetings of the organization as a whole. It was suggested that such a reorganization would tend to unify the work of the music teacher and the music supervisor, and that it would generally enhance the effectiveness of the organization. The plan was adopted, and the executive committee was instructed to appoint temporary chairmen in each county.—Hazel Graham Moss, *Secretary*.

New York State Association

▲ THREE all-state organizations—choral, band, and orchestra—each numbering well over a hundred members, appeared on the program of the fifth annual clinic of the New York State School Band and Orchestra Association, held in Ithaca, December 2, 3, and 4. Appearing as guest conductors were Alfred E. Spouse, of Rochester; William D. Revelli, of the University of Michigan, Ann Arbor; Adam P. Lesinsky, president of the National School Orchestra Association.

Among the speakers were Victor L. F. Rebmann, head of the music department of Ithaca College; A. R. McAllister, president of the National School Band Association; Leonard Bliss Job, president of Ithaca College; E. G. Simmons, superintendent of schools, Cortland, New York; Russell Carter, state supervisor of music in New York; Arthur R. Goranson, president of the New York State School Band and Orchestra Association.

Also contributing to the success of the program were Laura Bryant, Frank D. Boynton, Foster Hall, and others, who assisted with rehearsals and presented demonstrations. Among the local organizations participating were the Ithaca College and High School groups in individual appearances, as well as in conjunction with the all-state organizations.

Officers were elected for 1937-38 as follows:

President—Arthur R. Goranson, Jamestown; Vice-President Band Division—Ray Russel, Canandaigua; Vice-President Orchestra Division—Cornelius Gall, Hamilton; Vice-President Vocal Division—Thomas Gillespie, Endicott; Secretary-Treasurer—Frederic F. Swift, Ilion; Directors—John Fraser, Seneca Falls; George Abbott, Elmira; Luther Hawkins, Poughkeepsie; E. L. Freeman, Syracuse; Frank Gullo, Cattaraugus; Ray Hasenauer, Rochester; James Garfield, Potsdam; Jesse Lillywhite, Southampton; C. B. Scammel, Lyons; Lloyd Bremer, Tonawanda.

Delaware S. E. A.

▲ THE FOLLOWING officers were elected by the Department of Music at its session held during the recent convention of the State Education Association: President—Paul Weil, Seaford; Vice-President—Lester Bucher, Newark; Secretary—Florence Horn, Milford; Treasurer—Wilbert B. Hitchner, Wilmington.

Nebraska Music Educators Association

▲ AS THIS JOURNAL goes to press word is received regarding the organization of the Nebraska Music Educators Association. This action took place at the meeting of the Nebraska Bandmasters Association and the Nebraska Choral Directors Association held at Wayne, November 27, reported on page fourteen of this issue. The new association replaces the Bandmasters Association and the Choral Directors Association by combining them, together with an Orchestra Division, under one administration. Officers of the newly formed Association are: President—Arthur G. Harrell, Kearney; Vice-President Band Division—R. Cedric Anderson, North Platte; Vice-President Orchestra Division—Bernard Nevin, Lincoln; Vice-President Choral Division—D. R. Appelman, Kearney; Secretary-Treasurer—M. H. Shoemaker, Hastings;

Member at Large—Lyttan S. Davis, Omaha. A further report of the Nebraska Association activities will be published in the next issue of the JOURNAL.

Rhode Island M. E. A.

▲ THE Association meeting of October 28, held at the Crown Hotel in Providence, was a luncheon in honor of Elmer S. Hosmer, of Pawtucket. Walter H. Butterfield, speaking for the Association, expressed the appreciation of all the members for Mr. Hosmer's services in the field. Irving Cheyette spoke on the subject "New Techniques in Instrumental Music."

Plans are under way for an All-Rhode Island State Orchestra, a festival, and a series of broadcasts for the schools, to be sponsored by the Association. Further information concerning these endeavors will be given in later issues of the JOURNAL.—Margaret M. Lally, *Secretary*.

Central Kentucky M. E. A.

▲ AT THE October meeting of the Association, officers were elected for the ensuing year as follows: President—Grace Dean, Lexington; Vice-President Eudora L. South, Frankfort; Recording Secretary—Jane Gooch, Athens; Corresponding Secretary—Mildred Lewis, Lexington.

The next meeting will be held at the University of Kentucky, January 8.—Mildred Lewis, *Corresponding Secretary*.

In-and-About St. Louis

▲ THE 1937-38 prospectus of In-and-About St. Louis activities gives information concerning monthly meetings as follows: January 8—Speaker, Mathilde C. Gecks, assistant superintendent of the St. Louis public schools; music, Blewett A Cappella Choir, Joseph Perrine, director. February 5—Speaker, C. V. Buttelman, executive secretary, Music Educators National Conference; music—Collinsville Clarinet Quartet, F. C. Kreider, director. March 5—Speaker, W. E. Goslin, superintendent of the Webster Groves Public Schools; music, vocal quartet, Harris Teachers' College.

The April meeting will be given over to a combined gathering of all M. E. N. C. In-and-About Clubs; the date and place of this music education fest will be announced later. The election of officers will be the important event of the May meeting.

"Aims of Music Education" was the topic for discussion at the October 2 meeting. Louise Mann, Dorothy Gaynor Blake, Cecile Coombs, E. C. Tillotson were the speakers, and Helen Graves sang, accompanied by Ernest Hares. Corrine Fredericks, symphony and concert artist, was the speaker at the November 6 meeting.—MARY KAY STAMPER, *Publicity Chairman*.

In-and-About Cincinnati

▲ AT THE fall meeting of the Club, held in conjunction with the Southwestern Ohio Teachers Association, Friday, October 29, the following officers were elected for the 1937-38 season: President—Frank C. Biddle, Cincinnati; Vice-President—J. K. Naylor, Georgetown; Secretary—Thelma Klett, Cincinnati; Treasurer—L. Paschal Monk, Cincinnati.

• FACTS

→ The Music Educators National Conference (founded in 1907) is the national organization representing the music education profession.

→ Its purpose is to promote the interests of music education and the music education profession, and to make music a vital factor in the life of each individual, in the community and in the nation.

→ It is comprised of the six Sectional Conferences: California-Western Music Educators Conference, Eastern Music Educators Conference, North Central Music Educators Conference, Northwest Music Educators Conference, Southern Conference for Music Education, Southwestern Music Educators Conference. There are also affiliated and auxiliary national, regional and state groups.

→ It is a non-profit, coöperative organization. Membership includes persons engaged in all phases of music education in the schools, colleges, universities and all other institutions where music has a part in the educational program.

→ It maintains a continuous program of educational activities, research projects and promotional work.

→ It maintains a business and publication office, which is also headquarters for the Sectional Conferences and for the affiliated and co-operating organizations.

→ It issues the periodical, annual volume and other publications, including Research Council Bulletins, which officially represent the school music field.

THE MUSIC EDUCATORS JOURNAL: Official magazine of the United Conferences and associated organizations, published six times during the school year. Covers every phase of music education. A "Professional necessity." (Included with active membership. Separate subscription, \$1.00 per year.)

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→ Active membership dues (\$3.00 per year), cover (a) membership in full in the National Conference, (b) membership in the Sectional Conference in whose territory the member resides, (c) annual subscription to Music Educators Journal, (d) partial cost of Yearbook.

Associate membership (\$2.00 per year), admits to all meetings of the current year; does not convey right to vote or hold office; does not include Journal subscription. Contributing membership (\$10.00 per year), includes active membership as above and Yearbook without extra cost. Special memberships, other than Contributing, mentioned above, include Sustaining (\$50.00 annual dues); Life (\$100); Patron (\$1,000).

NATIONAL SCHOOL BAND, ORCHESTRA AND VOCAL ASSOCIATIONS

These auxiliary associations have charge of the national (regional) school music competition-festivals and related activities, and coöperate closely with each other and with the state organization committees or institutions in charge of the recognized school music competitions in states or divisions thereof. The associations function in relation to the Conference through the medium of the National Committee on Competition-Festivals. This committee is composed of: Mabelle Glenn, Executive Chairman, National School Vocal Association; Adam P. Lesinsky, President, National School Orchestra Association; A. R. McAllister (Secretary), President, National School Band Association; Joseph E. Maddy (Chairman), President, Music Educators National Conference; C. V. Buttelman (Treasurer), Executive Secretary, Music Educators National Conference.

Membership in the National School Band, Orchestra and Vocal Associations is open to all Conference members:

Active membership in any one of the Associations, to paid-up Conference members, \$1.00. (A Conference member may join more than one of the associations, the requirement for each association being that the applicant be engaged as a teacher, supervisor, or director in the field indicated by the name of the association for which membership application is made.) **Organization membership.** A school chorus, band or orchestra may enroll in the Vocal, Band or Orchestra Association upon payment of \$5.00 membership fee. This fee includes active membership for the director of the group enrolling.

For further details see State and National Competition-Festivals Bulletin, copies of which may be obtained (25¢ postpaid) from the headquarters office.

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In-and-About Salt Lake City

▲ THE In-and-About Salt Lake City Music Educators Club was organized at a luncheon meeting, held during the convention of the Utah Education Association in Salt Lake City, October 21-23. Seventy-five persons attended the meeting, and Lee Lockhart was guest speaker. Officers were elected as follows: President—Edna Evans Johnson; Vice-President—Lorin F. Wheelwright; Secretary—Armont Willardsen; Treasurer—Marvin Strong.

During the Association convention, the music educators of Utah passed a resolution petitioning the board of directors of the Music Educators National Conference to redistrict the state and transfer the Utah membership from the Southwestern Conference to the California-Western. It is hoped that the new affiliation may be completed at the National meeting in St. Louis.

Further information concerning the meetings of the newly organized In-and-About Club will be given in forthcoming issues of the JOURNAL.—Lorin F. Wheelwright, *Vice-President*.

In-and-About Detroit

▲ THREE hundred and twenty-five members were present at the first luncheon meeting of the year, which was held in conjunction with the meeting of the Michigan Education Association at the Hotel Statler, October 27. The musical program, arranged by Orvis A. Lawrence, included a rhythm band from the elementary schools, a chorus from the Burroughs Intermediate School, and the A Cappella Choir from Northwestern High School. Cameron McLean read a paper on vocal problems.

The schedule of meetings for the remainder of the year is as follows: December 11—luncheon meeting, featuring Frederick Alexander's choir from Ypsi-

lanti in a program of Christmas music, with John Challis and Madge Quigley as recorder and harpsichord soloists. January 28—dinner party and entertainment for members and friends. February 26—luncheon meeting, with Geoffrey O'Hara as speaker and Cameron McLean as baritone soloist. March 15—concert, plans for which are pending. April 9—luncheon meeting and vocal clinic. May 7—luncheon.

The program chairman and executive committee are planning many worthwhile accomplishments for the club this year. One aim is a membership of four hundred.—Pauline G. Ottinger, *Publicity Manager*.

In-and-About Bellingham Music Educators Club

▲ THE organization meeting of the In-and-About Bellingham Music Educators Club was held on October 25. The club plans to function as a study group, having as its aim the free discussion of problems in Music Education.

At the second meeting, November 16, the Club declared itself affiliated with the National and Sectional Conferences, and the following officers were elected: President, Mrs. Florence Brown, Bellingham; Vice-President, Mrs. Beryl Bruff, Bellingham; Secretary - Treasurer, Miss Thora Linrud, Mount Vernon.

In-and-About Philadelphia

▲ "WHOLESOMENESS Through Singing" was the topic of discussion at the first fall meeting of the Club, held at the Manufacturers and Bankers Club, November 6. Max T. Krone, of Northwestern University, was the speaker. The forenoon was given over to a clinic on problems of choral directing, and a local high school chorus participated in the demonstrations which were given under Mr. Krone's direction.—Glenn Gildersleeve, *President, Pro Tem*.

In-and-About Tulsa

▲ THE In-and-About Tulsa Club met at the Junior League Tea Room, November 13th, for the regular monthly luncheon. George C. Baum, who was guest speaker, discussed the following topics: (1) "Is Music Professional or Educational?"; (2) "Propaganda in Music"; (3) "Value of Music Appreciation"; (4) "The Modern Symphony"; (5) "False Beliefs Entertained Regarding Talents." Boyd R. Ringo, of Tulsa University, showed motion pictures of the Southwestern Music Camp, and Marguerite Oglesby sang a group of solos.

Marie Maude Wall, chairman of the program committee, had the assistance of Mary Brent, Charles J. Costello, Pauline Keaton, and Arline Larson in arranging a successful meeting.

Vesta R. Paulger was program chairman for the Christmas luncheon, held December 11.

The January luncheon will be in honor of the school principals in and about Tulsa, and all members are urged to invite their principals to be present.—RUTH G. LEWIS, *Corresponding Secretary*.

In-and-About Chicago

▲ APPROXIMATELY one hundred members and guests assembled at Austin High School for the November 30 dinner meeting of the Club, following which a musical program was provided by the Lane Technical High School Band, Gardner P. Huff, director, and the East Chicago Male Chorus, Robert J. White, director. Max T. Krone led the group singing. Afterward, there was dancing in the social room with music by the Leyden Community High School Dance Orchestra, Fred A. Krueger, director.

January 22 is the date set for the third meeting of the Club; the place, Auditorium Hotel; the hour, eleven o'clock, instead of noon. A demonstration in creative work is planned for the hour before luncheon, with the following topics for round-table discussion following the demonstration: "Creative Approach to Music," "Better Coordination Between Vocal and Instrumental Music," "Contest versus Festival."

All members are urged to note the early hour of the meeting—eleven o'clock—and are urged to be present at the round-table discussion, which is scheduled at that hour.—AVIS T. SCHREIBER, *Secretary*.

In-and-About Louisville

▲ THE In-and-About Louisville Music Educators Club held its first meeting of the season on November 6, Helen Boswell, director of music in the Louisville schools, presiding. Edwin N. C. Barnes, director of music in the Washington, D. C., public schools, and president of the Southern Conference, and C. V. Buttelman, executive secretary of the Music Educators National Conference, were guests of the Club.

In-and-About Boston

▲ A DEMONSTRATION-CLINIC for wood winds, conducted by Vincent Marotto, of Boston, was the feature of the December 4 meeting of the Club.

The February meeting will be given over to a junior high school vocal clinic, conducted by Haydn Morgan, and "The Voice of the Supervisor" will be the topic for discussion at the April meeting.—Enos E. Held, *President*.



A GROUP OF DELAWARE MUSIC TEACHERS

We hasten to explain that these are not the native costumes of the Delaware music teachers! At the annual luncheon meeting of the Music Department of the Delaware State Education Association, held at Wilmington, November 18, this group danced Gustaf's "Skool" as a feature of the program planned in anticipation of the forthcoming Swedish Tercentenary Celebration. Reading from left to right—back row: Herman Giersch, Marshallton; Marshall Pexley, Harrington; Helen Martin, New Castle county supervisor, who trained the group; Paul Weil, Seaford; George Peck, Laurel. Front Row: Evelyn Eubanks, St. George; Ruth Sell, Stanton; Betty Sellers, Wilmington; Kathrine Hartzel, Richardson Park.

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In-and-About New York

▲ "RADIO and Education" was the theme of the luncheon meeting of the Club, held at the Great Northern Hotel, October 30.

Davidson Taylor, director of the music department, Columbia Broadcasting System, spoke on "What the Musicians Have Taught Radio," and Ernest LaPrade, director of music research, National Broadcasting Company, spoke on "The Public Acceptance of Fine Music." Marion Bauer, of New York University, and Roy Harris, of Princeton University, lead the group discussion which followed. —Peter W. Dykema, *Chairman*.

In-and-About Waterloo

▲ "PRODUCTION of High School Operettas" was the subject of discussion at the November 13 meeting of the Club, with Minnie E. Starr leading the discussion. Music was provided by Dorothy Lichty, cellist, and Robert Kress, pianist.

The annual Christmas luncheon will be held in the commons of Iowa State Teachers College. Alpha Mayfield will direct the Bel Canto Glee Club of the College in a group of songs, and Hazel Strayer will direct a group in choric speaking.—Alpha Mayfield, *Chairman of Publicity*.

In-and-About Harrisburg

▲ AT THE October 5 meeting of the Club, Lilla Belle Pitts, of Columbia University, spoke on the subject "Integration," and M. Claude Rosenberry, state director of music, led the group singing. At the business meeting, the club voted to sponsor a band contest, to take place during December.

Other meetings of the club are scheduled as follows: December 7—Gettysburg; Vincent Jones, of Temple University, speaker. February 1—York; public school music demonstration, Evelyn H. Waltman. May 10—Lebanon Valley College, Annville; instrumental and vocal concerts by the Lebanon Valley College organizations.

The members of the In-and-About Club will be hosts to the Music Section of the Pennsylvania State Education Association, during the convention to be held December 27-29. —Grace Moyer, *Secretary*.

In-and-About Indianapolis

▲ THE Indianapolis In-and-About Club held the first meeting of the school year on Thursday, October 21, at Shortridge High School, in connection with the Music Section of the State Teachers' Association. Russell Paxton of Technical High School, Indianapolis, president of the club for 1937-38, presided. Other officers for the current year are: Vice-President—Will H. Bryant, Terre Haute; Secretary-Treasurer—Harold E. Winslow, Indianapolis. Members of the board are: last year's president, Claude E. Palmer, of Muncie; Paul E. Hamilton, Oaklandon; and Walter R. Elliott, Noblesville.

Joseph E. Maddy, president of the Music Educators National Conference; Ferdinand Schaefer, conductor emeritus of the Indianapolis Symphony Orchestra; Fabien Sevitzky, the new conductor, and Franklin Miner, manager, were among the luncheon guests.

Mr. Paxton announced committees for the year as follows: Program—Lorle Krull for the December meeting; Claude

Palmer for the February meeting; Will H. Bryant for the March meeting. Arrangements—Isabelle Mossman, chairman; Maude Delbridge, Geraldine Trotter. Education and Conference—Ralph W. Wright, chairman; Edward B. Birge, Ada Bicking, Samuel L. Flueckiger. Social—Elizabeth Kaltz Cochran, chairman; Paul E. Hamilton, Inez Nixon, David Koile. Male Chorus—Harold E. Winslow, chairman; Ralph W. Wright, Claude E. Palmer, Walter R. Elliott, Donald E. Rogers, Ruth B. Hill, Robert Hamp, Mrs. Harry McDonald. Appreciation and Radio—Lenora Coffin. Publicity—Louise E. Swan.

The meeting closed with group singing led by Ralph W. Wright, supervisor of music in the Indianapolis public schools.

The next meeting will be held December 4 in Indianapolis.—Louise E. Swan, *Publicity Chairman*.

In-and-About Twin Cities

▲ THE November meeting of the Club was held Saturday the 13th with Thomas D. Rishworth, educational director of station KSTP, as speaker. Mr. Rishworth outlined the technique and character of successful broadcasting, cited the number of educational institutions which now offer courses in that branch of work, and predicted for it a larger and more important place in educational systems. Bliss Mapes led the community singing, and LaVere Belstrom gave a report on the radio survey recently sponsored by the Club. Clara Nelson was in charge of the program, and Bessie M. Stanchfield presided at the business session.

The program for the December 11 meeting is based on Petersham's *Christ Child*, from which choruses, solos, and choric readings will be given. Margaret Ludwig, of St. Cloud, will arrange the program and direct the choruses, and Ruth Moscript, the choric readings. The choral numbers will be performed by a choir of seventy mixed voices, from Teachers College, and a group of twenty-five sixth grade school children.

Luncheon will be served at a quarter past twelve, with the program following immediately afterward.—BESSIE E. KUBACH, *Chairman of Publicity*.

In-and-About New Hampshire

▲ THE first fall meeting of the Club was held in Concord, November 6, with Howard A. Nettleton, of Concord, in charge of the program. Haydn M. Morgan, director of music in the Newton public schools, conducted a vocal clinic, in which the students of Concord High School participated.

The election of officers for the new year will be held at the next meeting, January 15, at Tilton School, Tilton, New Hampshire. Information concerning the program for this meeting will be announced later.—HELEN J. CAZNEAU, *President*.

In-and-About Southern Vermont

▲ A SPECIAL meeting of the Club was called by President Harriet T. Eastman at the Warner Home in Saxtons River, November 20, with Frances B. Settle, of Boston, Massachusetts, and John E. C. Merker, of Newport, Rhode Island, as guest speakers. Mrs. Settle spoke on the subject "Music Integration," and Mr. Merker gave a talk concerning clubs, their purposes and activities.—DORIS A. HARTWELL, *Secretary*.

California-Western Music Educators Conference

DISTRICT ACTIVITIES

ONE of the advantages of our biennial convention plan is the fact that in the year of the national meeting, when we do not hold a California-Western convention, the opportunity is afforded for greater emphasis on important district activities within the California-Western Conference. We are fortunate indeed in having the finest of leadership and vitality in the various districts, which have planned valuable and constructive sessions for the mid-year meetings. Attendance at any of them will be a worthwhile investment of any thinking educator's time.

We have been particularly happy over the developments in the district of San Diego and Imperial Valley, represented by two outstanding meetings in the city of San Diego this fall. At both of these your president was in attendance. The instrumental group met at Hotel Grant in October, and the choral and vocal groups met at the same place in November. In each case, constructive steps were taken and strong organizations inaugurated. A joint festival is planned for the spring.

These progressive activities are a sure indication of the continuing growth and significance of the Music Educators Conference in the great program of music in education and in social life.—S. EARLE BLAKESLEE, President C.-W. M. E. C.

Central District

▲ THE all-day program announced for the Central District Music Clinic in Tulare, December 11, deals with instrumental music problems at all levels. Among the features: A band clinic under the direction of Earl Dillon and Hugo Pflock, with the Tulare High School Band, Cyril White, director; a discussion of elementary school music materials by Edith Gray Kritner of Los Angeles; a demonstration of elementary orchestra techniques by Harold Bartlett, with the Central Grammar School Orchestra taking part; a discussion of the development of string sections from the standpoint of both the elementary and the secondary school levels, by Harvey S. Whistler; a demonstration of drum rudiments, bugle technique and marching technique, in connection with the development of drum and bugle corps.

List of candidates submitted by the nominating committee for the annual election: President—Cyril White, Tulare; First Vice-President—Clarence H. Heagy, Fresno; Second Vice-President—Kenneth L. Ball, Corcoran; Secretary-Treasurer—Harold H. Bartlett, Tulare; Director from Tulare County—Gretchen Whittington, Orosi; Director from Merced County—Leona Bradford, Merced.

Southern District

▲ AT the time this issue of the JOURNAL goes to press, three hundred fifty or more members of the Southern District of the California-Western Conference are about to assemble at the Polytechnic High School, Los Angeles, for the annual winter meeting, December 11. The program features demonstrations and discussions dealing with instrumental and vocal affairs, as well as with problems of the general music classes in junior high

schools. Participating organizations from the Los Angeles city schools include: Fremont High School Girls' Glee Club, Grace Rankin, director; Boys' Glee Club of Foshay Junior High School, Genevieve Rorke, director; combined orchestras of Belmont and Hollywood High Schools, Chester A. Perry and Charles Jenner, conductors. Guest speaker: Ray Compton, director of instruction of the Los Angeles city schools. Luncheon is scheduled at 12:30 at the Women's Athletic Club.

Both city and county institute credit may be received for attendance at the sessions of the day.

The 1937-38 roster of officers is as follows: President—William C. Hartshorn, Los Angeles; Vice-President—Helen M. Barnett, Santa Barbara; Secretary—Gertrude J. Fisher, Long Beach; Treasurer—Chester A. Perry, Glendale; Director—Elsa Brenneman, Glendale.

Bay Section

▲ MILLS College was host to the meeting of the Bay Section of the California-Western Conference, held in Oakland, October 23. Ruby Ann Lawrence, assistant professor of music and education at Mills College, was general chairman for the day. Aurelia Henry Reinhardt, president of the College, was guest speaker at the banquet in the evening, with Luther B. Marchant as toastmaster.

Taking part in the day's activities were: Margaret Prall, of Mills College, assisted by a string quartet from the College; Eileen L. McCall, of San Francisco State College, assisted by the State College Madrigal Singers; Helen Hobson, of the Oakland public schools; Cora W. Jenkins, of Oakland, assisted by a demonstration class from the Jenkins School of Music; Luther B. Marchant, of Mills College, who was chairman of the music theory section, and Domenico Brescia, also of Mills College, who gave a demonstration and discussion on the teaching of harmony.

The nominating committee submitted the names of officers to be voted on by a mailed ballot. The results of the election will be announced later.

Next meeting will be early in the new year, and will include a dinner to be given for A. D. Zanzig of the National Recreation Association.

Northern District

▲ THIS district held a banquet and get together at Sacramento November 22 in connection with the two music sessions of the teachers institute. Officers of the district: President—R. B. Courtright, Marysville; Vice-President—Otto Fox, Auburn; Secretary-Treasurer—Gene Stoddard, Gridley; Directors—Mary E. Ireland and Ivine Shields, Sacramento; Editor—Forrest Baird.

Plans are being formulated for additional meetings in our Northern District. Mr. Wilson McRae of Yuba City has consented to act as host for the first meeting of the year, which will be held in the latter part of January, 1938.

The music teachers of Sacramento have generously offered to provide the second program sometime in March.

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Book and Music Reviews

Music in Institutions

THIS authoritative work by Willem van de Wall, assisted by Clara Maria Liepmann, Doctor of Jurisprudence, is published by the Russell Sage Foundation, New York [1936, \$3.00]. It is comprehensive in thought, rich in knowledge, and invaluable in practical counsel. The compilation of such a work requires an unusual combination of abilities: philosophic understanding, social vision and sympathies, psychological and psychiatric knowledge blended with thorough musicianship, and an understanding of what music essentially is and what it can do for man. If one thinks that no such extraordinary combination of abilities exists, one has only to read the book to be convinced of one's error. It is a matter of doubt whether any other man could have accomplished this task.

"Music is a purposeful production of sounds associated with certain definite emotions or with concepts of beauty." That definition holds up well under prolonged thought. "Music belongs in welfare institutions as part of treatment and education." "The modern welfare institution . . . is adopting the spirit and technique of educational instead of custodial care." Music for education, for treatment, or for recreation in institutions should not be thought of in terms of objective musical results—the size and musical competence of bands or choirs organized—but in terms of "the social education of the individual inmate." These quotations serve to outline the author's general view.

To give any adequate suggestion of the particulars treated under the broad and inspiring outline is next to impossible. Part I discusses, in four chapters, the function of music in institutional care and treatment. The foregoing quotations were from the first chapter of this section, but their elaboration is powerful and full of additional thought. Social education and the psychological influence of music are defined and probed. The fourth chapter, "Educational Evaluation of the Psychological Findings," is masterful. No psychology of musical effect that I know approaches it in value.

Part II treats of the aims and scope of musical activities in institutions variously for normal children, normal adults, the physically infirm, mentally deficient, mentally ill, and in correctional institutions and hospitals for the criminal insane. Again is there power, and a specific authority that rests upon years of deeply studied experience. Prepubescent, pubescent, and adult persons, the crippled, the blind, professional musician inmates, behavior cases—all present different problems and have different requirements that are here deeply, not superficially, studied. Part III deals practically with the organization of musical activities, of every desirable kind in all types of institutions; and Parts IV and V are similarly practical in their statement of the qualifications, methods of leadership, and modes of functioning of the institutional music worker and in the administration of music in welfare institutions with respect to coordination with other departments, rooms and equipment, programs, schedules, and records and reports. The book bears, in addition, a Foreword by Samuel W. Hamilton, M. D., assistant medical director of Bloomingdale Hospital, White Plains, New York, a Preface by William C. Sandy, M. D., director of the Bureau of Mental Health, Department of Welfare, Harrisburg, Pennsylvania, the Author's Preface, an extensive Bibliography, and an Index.

To give so much space in this Journal to a book dealing with a limited and specialized field may appear strange. It is justifiable because so wealthy a book cannot rightly be reviewed more briefly, and, far more, because it is a book on musical education from which every teacher and supervisor of music can learn. For Dr. van de Wall knows music better than most music teachers, knows education and psychology better than most educational psychologists, and knows and penetrates human personalities and social organizations better than most social workers. His book will, therefore, enlarge and quicken any teaching of music better than most books, even though the reader were to skip every word that applies only to music in welfare institutions.—Will Earhart.

Fundamentals of Musicianship, Book I.

By Smith, Krone, and Schaeffer. [M. Witmark & Sons, \$1.50, cloth cover.] After several years of use on higher levels, *Fundamentals of Musicianship* has been revised by the authors to fit the needs of high schools and junior colleges. In this revised and abridged edition, the results of extensive experimentation with various types of classes are utilized to good advantage.

One's first impression, upon studying the work, is that Messrs. Smith, Krone, and Schaeffer are faithful to their title. While the approach is unusual in some respects, the authors stick to fundamentals and constantly stress musicianship. The chapters close with questions summarizing their content and present a list of practice activities including writing, singing, playing, and listening. Instruction in the writing of notation, so valuable and so rarely offered, is one of the many constructive elements of the work. Interesting footnotes and historical background also provide help in various instances.

As an introduction and easy transition to harmony, the text is excellent. As a practical aid to sight singing, the values are less apparent. The keyboard hurdle and the amount of time necessary to achieve even an elementary grasp of the last few chapters, make it impossible to spend sufficient time on actual singing experience to accomplish this usual objective of a fundamental theory course.

The publishers have made available a very good text for a field of study in which the lack of adequate text material has been all too apparent.—Charles M. Dennis.

Class Lessons in Singing. By Anne E. Pierce, with additional suggestions by Estelle Liebling. [Silver Burdett Company, \$2.00.]

This work of 211 pages is commendable and, one might say, unique, in its presentation of the fundamental principles of good singing. The author has carefully avoided new theories or radical departures or specific methods with which any recognized teacher would take issue.

The book is well balanced in text, illustrations, a few exercises and a goodly number of excellent short range songs keyed in the medium tessitura—that part of the voice which should be established with good vocal habits before the voice can be extended with safety. It is possible that some of the songs might be considered too low for the best vocal effect, but there are none so low as to be harmful to the soprano or tenor voices.

The songs are selected as a medium for the application of fundamental training in regard to vowels, diphthongs, consonants, pronunciation, ar-

ticulation, diction, breathing, intonation and attack of tone, legato and sostenuto, flexibility, modes in music, phrasing, embellishments, voice quality, and interpretation of songs. These fundamental items are chapter headings which are followed by a page or two of well-written text and a few well-chosen exercises to illustrate and give vocal practice to concepts; and, parenthetically, this reviewer is of the opinion that many exercises and vocalizes are unnecessary and a hindrance in the pursuit of vocal art. The songs themselves are so well chosen that they give point and practice to the fundamental items under consideration in a complete art product.

Photographic illustrations of singing artists in characteristic poses, music quotations, and bits of humor are stimulating and brighten and give charm to the book.

The author has been wise in choosing not to cover too much ground. She has confined herself entirely to constructive procedures and has avoided corrective measures which are individual and only safe under the direction of an expert teacher. For this reason the book is one of the few treatises on singing which are suitable and safe to put into the hands of students. Young singers will not be confused by a labyrinth of details and conflicting theory and terminology.

Miss Pierce is to be congratulated upon her clear and direct style as she addresses herself to the student.—Fowler Smith.

Objective Analysis of Musical Performance.

This is Volume IV in *Studies in the Psychology of Music*, edited by Carl E. Seashore. [University of Iowa Press, 1937, pp. 379.] The book consists of a compilation of twelve separate studies from the psychological laboratories of the State University of Iowa. Space will not allow a general review of each study; hence, it is hoped that a few general comments will prove to be indicative of the content to be found therein and thereby be challenging to music educators whose interests may relate to the subjects treated.

Professor Seashore explains the general purpose of the studies and the scope of the work of this volume in a short introductory article entitled, "The Objective Recording and Analysis of Musical Performance." The two most comprehensive studies, comprising together over one half of the volume, are those by Harold G. Seashore and Arnold M. Small. The study by the former, "An Objective Analysis of Artistic Singing," treats this topic very thoroughly and effectively. It includes sections on various aspects of pitch, intensity, time, rhythm, and phrasing in singing. Built on the research of a number of earlier investigators on this subject, the experimenter has not only very skillfully made use of the results of former established techniques but has also been able—through the use of more recent developments in apparatus, attained largely as a result of advances made recently in commercial fields—to add materially to the scope of such studies, with attendant refinements in technique and interpretation. The study stands as a splendid presentation of the accomplishment in this field at the present time. Ray Miller's study on "Pitch of the Attack in Singing" relates to a special aspect of the topic previously discussed.

What Harold Seashore has accomplished in the analysis of artistic singing, Arnold Small has achieved equally well in his "Objective Analysis of Violin Performance." Paul Greene's

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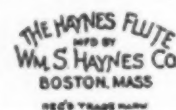
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plained by Henderson, Tiffin, and Sea-
shore. Studies in which the Iowa cam-
era is used are presented by (1) Skinner
and C. E. Seashore, who analyze the
performance of the first movement of
the Beethoven Sonata, Opus 27, No. 2,
as played by Philip Clapp; (2) M. T.
Henderson in his study on "Rhythmic
Organization in Artistic Piano Perform-
ance"; and (3) Leroy Vernon in his
study on "Synchronization of Chords in
Artistic Piano Music." These studies
are interesting in the treatment of
dynamic and temporal aspects of artis-
tic piano playing.

Don Lewis presents a summary on
the subject, "Pitch: Its Definition and
Physical Determinants." It is valuable
in that it brings together for the reader
not only the more or less isolated, gen-
erally known facts on this important
aspect of hearing, but also includes the
important results of recent investiga-
tions.

The two final contributions in this
volume are reviews. Joseph Tiffin sum-
marizes briefly fifteen studies by vari-
ous investigators in experimental pho-
netics that were made under his direc-
tion. H. G. Seashore reviews Schramm's
"Approaches to a Science of English
Verse."

Professor Seashore and his associates
at the University of Iowa have for a
number of years expounded, as a basic
art principle, the artistic deviation from
the regular and exact. The studies in

this volume indicate very definitely
what deviations may be found in three
aspects of musical tone: pitch, inten-
sity, and duration, as analyzed from the
performance of certain artists. (A
fourth, studies in timbre, is reported
to follow.)

It is difficult to estimate the extent
to which studies of this kind will prove
to be contributive to a better under-
standing of musical performance on the
part of teachers and performers. Mus-
ical pedagogy has relied so thoroughly
on the subjective approach, and the
facts, although carefully presented in a
volume such as this, nevertheless re-
main so obscure and seem so foreign
to the immediate interests of the mu-
sician, that practical applications of
these experimental data, and likely
those based on objective standards of
future studies derived from these, can
be but speculative.

The volume contains a wealth of valu-
able data, of which serious musicians
should be well informed.—William S.
Larson.

Music and Movement. By Ann Driver.
(Oxford University Press, London. Carl
Fischer, Inc., New York, 1936, pp. xi +
122, \$2.00.) The cry of educators in
general, as well as music teachers these
days, is: "Freedom! Individuality! Cre-
ative expression!" And here, as if in
answer, is a little book telling the how
and why of all this. The author teaches
in an English school, but her ideas are
well suited to the American situation.
One noticeable feature of the entire
book is that it was written with sensi-
tive feeling for the needs of the teach-
ers to whom the type of work under
discussion is new and experimental.

Miss Driver begins with a brief dis-
cussion of rhythm and its importance
in all of life, and prepares us for later
chapters by not only stressing the uni-
versality of rhythm, but also remind-
ing us that, in the case of bodily move-
ments, "It makes for individuality,
bringing out intrinsic differences." With-
out these differences, "we should be a
monotonous regiment . . . a nation of
sheep." Then, without wasting any time,
she plunges immediately into the ways
and means of starting rhythm work
with children. She recommends starting
with free, untrammelled movements,
without music: individual movements,
life rhythms (with a full list of sug-
gestions of rhythms of nature and the
elements), and primitive rhythms, es-
pecially those associated with folk
songs. In developing these activities,
Miss Driver stresses the importance of
relaxation, and just reading her relax-
ing exercises makes you want to "let
yourself go" in every tense nerve and
muscle. The exercises in posture, body
weight, consciousness of space, and tim-
ing, are just as fascinating as those in
relaxation. In the difficult task of put-
ting movements into words, Miss Driver
is assisted by Molly MacArthur's clever
illustrations.

When this bodily control is acquired,
the horizon suddenly widens, and the
author displays the possibilities of a
complete education in music—theory,
appreciation, and in fact, just every
phase! And this is all to be done
through movement, from the first feel-
ing for impulse, progression, and cad-
ence, on, by gradual steps through the
study of tone, phrasing, accent and
measure, notation, rests, melody, modu-
lation, harmony, dance rhythms, design,
etc. In each case the topic is explained,
and then a series of possible activities
to develop creative interpretation and
dramatization is suggested, together
with a list of delightful musical exam-
ples suitable for the subject at hand.
There is a complete chapter devoted to
methods and activities with boys,
stressing the value of these activities in
developing athletic prowess. There are
also directions for dramatization of de-
sign in theme, rondo, and fugue, by ad-

vanced groups. And, just when you feel almost overwhelmed by the abundance of practical material—then comes a chapter on the preparation and technique of the teacher in planning and carrying out the individual lesson. Miss Driver has included material to cover several years of work, and has tried

out the activities with groups from seven to ten years of age. Whether you are an adherent of the Dalcroze group or of any other school of rhythmic expression, if you teach children, or train teachers, you will be interested in this fascinating little volume.—Marguerite V. Hood.

National Radio Conference

THE Second National Conference on Educational Broadcasting, held at the Drake Hotel in Chicago, November 29-December 1, attracted a large assemblage of distinguished persons from twenty-eight states in the Union and Canada, persons representing the radio industry, the educational profession, and the listening public—meeting for the purpose of exploring the difficulties and problems involved in the successful use of radio for education. The conference was sponsored by twenty-eight organizations including the Music Educators National Conference. The program was a veritable "Who's Who" in present-day American cultural activities, including as it did the names of many persons renowned for their distinctive services in various spheres of human endeavor.

To mention only a few of the speakers who came from north, south, east and west, to appear on the program, there were: James Rowland Angell, John W. Studebaker, George Henry Payne, Clarence A. Dykstra, Gordon T. Laing, George V. Denny, Jr., William S. Paley, T. V. Smith, Irving Reis, Robert M. Hutchins, Walter Dill Scott, Franklin Dunham, Harry Woodburn Chase, Felix Borowski, Mrs. Sidonie Gruenberg, Mrs. B. F. Langworthy, George F. Zook, and C. S. Marsh.

Speaking on the theme "Radio as a Present-Day Force," and summing up his address in the one word *warning*, Raymond Gram Swing, foreign correspondent and radio commentator, called attention to the ever-widening use of the airways in the dissemination of propaganda by way of short-wave broadcasting. Pointing to the dynamic power of ideas, Mr. Swing said that radio is an implement of war comparable with any of the deadly weapons, and concerning activities abroad in this sphere, he said, "As Europe is arming with the standard equipment of war, it is arming too for the war of ideas. This kind of armament is going forward at an incredibly rapid speed, much faster than the other kind."

In substantiation, the speaker stated that whereas five years ago Europe had thirty-seven high-powered radio stations, today it has 116. Whereas five years ago it had no stations over 130 kilowatts, today it has sixteen. Germany owns the strongest battery of those stations, eight in all; and another strong battery of them is being built by Italy. According to the speaker, the British, taken aback by the success of German and Italian short-wave broadcasting, are now launching on some counter-propaganda, and soon will begin broadcasting in as many as a dozen foreign languages. The United States, despite the commercial preoccupation of its private broadcasting system, is taking a hand in the international game. In fact, the National Broadcasting Company has recently announced a world-wide short-wave program in six languages.

It is of the ingratiating propagandist

that the public must beware, for, according to Mr. Swing, "He comes with gifts of music. He is interested in you, the listener. He tries to win your sympathy. He talks about things happening in your country. He explains them reasonably. His task is to disarm you, while his government continues to arm. You realize that he is a government official and has no freedom to say anything he has not been told to say, but he speaks to you face to face, and it gets you. After all, he presents facts, or they seem to be facts, and you are rational and trust yourself to weigh facts. This is the secret of the power of radio propaganda."

The complete proceedings of the Second National Conference on Educational Broadcasting, a book entitled *Educational Broadcasting, 1937*, edited by C. S. Marsh, will be made available shortly by the University of Chicago Press. It will include all the addresses and discussions on the following subjects: The American System of Broadcasting; Talks Programs; The Office of Education Program; What Happens to the Listener?; Radio and the Child's Education; How Does Broadcasting Operate in the Public Interest, Convenience, and Necessity?; An Appraisal of Educational Broadcasting and Proposals for Its Improvement; Radio as an Art Form; Classroom Use of Radio.

Of the many intriguing publications seen on display in the exhibits—which were arranged by the Chicago Public Library, under the auspices of the American Library Association, several new books invite reading on general principles, because, in addition to their instructional value, they make extremely diverting reading.

Handbook of Broadcasting, subtitled "How to Broadcast Effectively," by Waldo Abbott, director of the Broadcasting Service and assistant professor of speech, University of Michigan, and member of the Federal Radio Education Committee. Some idea of its content may be derived from the fact that it deals with radio speaking, style of delivery, speed of delivery, pitch and volume, preparing the radio address, writing the radio play, etc. An extensive bibliography covers radio in all its phases including writing for the radio; radio in education, radio advertising; the law as it applies to broadcasters, and broadcasting as a vocation.

Also *The Psychology of Radio*, by Hadly Cantril, of Teachers College, Columbia University, and Gordon W. Allport, of Harvard University, is a study that will appeal to all persons "interested in enabling radio to achieve its greatest social usefulness," and, too, there were the books *Listen In*, by Maurice Lowell, production director, National Broadcasting Company, Chicago, and *Listen and Learn*, by Frank Ernest Hill, of the American Association for Adult Education, who was one of the speakers on the conference program.—J. M. T.

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Regional Clinics and Competitions

Region 3 Clinic, Urbana January 7-8

THE FIRST CLINIC to be held under the auspices of the Board of Control of the 3rd Region of the National School Band Association will convene at the University of Illinois, Urbana-Champaign, January 7-8, 1938. This clinic will succeed the annual Central National Clinics which, since 1932, have been sponsored by the National School Band Association in cooperation with the University of Illinois Music Department. The states included in Region 3 are Michigan, Illinois, Indiana and Ohio.

A program of most constructive interest has been arranged, of which some of the outstanding features are: (1) Reading of material from the 1938 contest list by the University of Illinois Concert and Regimental Bands, under the direction of Dr. A. A. Harding and other well-known conductors. (2) Reading of numbers from the 1938 contest list by an outstanding woodwind quintet and sextet. (3) Reading of numbers from the 1938 contest list for brass quintet and sextet by an outstanding group. (4) Lecture: "The Basis of Interpretative Analysis." (5) Meetings of Class A, B, and C groups, conducted by prominent leaders, for an interpretative study of certain contest list scores. (6) Lecture: "Aids in Full Score-reading."

In addition to the activities described above, there will be a meeting of the Regional Executive Board, and also an open business meeting in which every director attending the clinic will be interested.

Every director in Region 3 will receive through the mail a program of the two-day clinic. Inasmuch as this event is the first major project of Region 3, it is believed that every director who can possibly attend will wish to do so.

The officers of Region 3 are: Ralph E. Rush, Chairman; Harold Finch, Vice-Chairman; Joseph A. Gremelspacher, Secretary-Treasurer; Arthur L. Williams, Delegate-at-Large. The program was arranged by the Program Committee: Harold Finch, Chairman; John Barabash, and A. R. McAllister, ex-officio.

The Regional Competition for bands, instrumental soloists and ensembles will be held at Elkhart, Indiana, May 19, 20 and 21, 1938.

Region 2 Clinic, Minneapolis February 24-26, 1938

▲ THE FIRST project to be undertaken by the recently organized Board of Control of the 2nd Region of the National School Band Association will be a clinic which, it is announced, will meet at the University of Minnesota in Minneapolis, February 24, 25 and 26, 1938. This clinic will be preparatory for the Regional Competition, also to be held in Minneapolis, May 19, 20 and 21. Both the clinic and the regional competition will provide a full schedule of instrumental and vocal features. A preliminary mailing being sent to all music educators in the region (Iowa, Minnesota, North Dakota, South Dakota and Wisconsin) suggests that the following outstanding features may be expected: (1) Playing of music from the approved national contest list. (2) Guest conductors of national prominence. (3) Concert by the Minneapolis Symphony Orchestra. (4)

Final Grand Festival Concert—Saturday, February 26th, Northrup Memorial Auditorium, University of Minnesota.

Members of the Regional Board of Control are: Carleton L. Stewart (Chairman), L. E. Watters (Secretary-Treasurer), William Allen Abbott, Lyn Roam (Advertising Manager), John E. Howard, L. C. Sorlein, W. R. Colton, Harvey Moen, J. A. Van Natta, Donald I. Boyd, Gerald R. Prescott.

Region Nine Music Competition-Festival. Plans have been completed for the second annual music competition-festival of Region Nine, to be held in Omaha, Nebraska, May 12, 13, and 14, under the sponsorship of the National School Band, Orchestra, and Choral Associations in cooperation with the Omaha public schools. The magnitude of the program is evident in the fact that an estimated seven or eight thousand students will participate in the various events, which will include mixed chorus, band, orchestra, marching band, all solos, and ensembles, as well as vocal solos, male and female, in low, medium, and high voices.

Region Nine is stressing the festival feature of the program in order that the best of feeling may exist and the greatest of educational benefit may be derived from the entire affair. The festival program will feature a mixed chorus of seven hundred voices and a band of three hundred and fifty pieces.

A new ruling has been made in Region Nine making it possible for large cities to hold their own qualifying contest and send their proportion of representatives to the Regional events without attending their own state qualifying contest—provided such cities have five or more high schools participating in any single classification.

The adjudicators of the competition-festival will be: Noble Cain, Max T. Krone, Joseph E. Maddy, George Dasch, Adam P. Lesinsky, Harold Bachman, William D. Revelli, Forrest McAllister, Lorrain E. Watters, and Russell L. Wiley.

David T. Lawson, of Topeka, Kansas, is chairman of Region Nine, and Lytton S. Davis, director of music education in the Omaha public schools, is in charge of local arrangements.

A final bulletin, containing complete information and entry blanks, will be mailed to all schools in Region Nine sometime during the month of January. —Lytton S. Davis, Secretary.

Region Eight. Winthrop College, Rock Hill, South Carolina, was the scene of the first competition-festival held in the southeast, June 9, 10, 11. Frank Simon adjudicated the events. According to Regional Chairman Ed Chenette, the meeting was a great success, and the bandsmen, and all others concerned, are intensely interested in planning the next meeting, which is scheduled for West Palm Beach, Florida, May 12, 13, and 14, 1938.

Region Four. Members of Regional Board of Control of the 4th region met with A. R. McAllister, president of the N. S. B. A. and secretary of the National Competition-Festival Committee, during the New York State clinic at Ithaca, December 3 and 4, to discuss plans for a band clinic and regional organization meeting to be held in New York City early in the year. Adam Lesinsky, president of the N. S. O. A., was also present. The New York clinic will be under the sponsorship of the music department of the New York City Schools, George H. Gartlan, Director. Representatives of state organizations and leading music educators interested in the band, orchestra and vocal competitions will be invited to attend the meeting, and to assist in completing the

organization of the regional boards of the National School Vocal Association and the National School Orchestra Association.

Officers of Region 4 are: Frederic Fay Swift, Chairman; John H. Jaquish, Vice-chairman; Ralph I. Schoonmaker, Secretary-Treasurer. States comprising Region 4 are: Maine, Vermont, New Hampshire, Massachusetts, Connecticut, Rhode Island, New York, Pennsylvania, New Jersey, Delaware.

State Competitions and Festivals

Idaho. Sponsored by the Idaho Music Educators Association. B-O-C-VE-IE-VS-IS. North Idaho District Festival, April 22-23, Coeur D'Alene. Inquiries to Glen Exum, Kellogg High School, Kellogg. South Central Idaho District, April 8-9, Burley. Inquiries to Reed Hyde, Burley High School, Burley. East Idaho District, April 22-23, Blackfoot. Inquiries to R. A. Robbins and Marjorie Albertsen, Blackfoot, co-chairmen.

Chicago. Chicago Public Schools Band Contest, time and place undecided. Sponsored by the Chicago Public Schools Band Association. (B-O-C-IE-IS) Inquiries to Howard Stube, 1413 Jonquil Terrace, Chicago.

Illinois. Northwest District Contest to be held the last week in March at Rock Island. Sponsored by Rock Island High School. (B-IE-IS) Information from Coleman Miles, Mount Carroll.

Missouri. State Interscholastic Meet to be held April 27-28-29, Columbia. Sponsored by the Missouri Music Educators Association and the University of Missouri. (B-O-C-VE-IE-VS-IS) Inquiries to Theodore F. Normann, 212 Lathrop Hall, University of Missouri, Columbia.

New Hampshire. Public Schools Music Festival, first Friday and Saturday in May, Nashua. Sponsored by the Nashua Chamber of Commerce. (B-O-C) Inquiries to Mrs. Marguerite Johnson, Exeter.

North Carolina. North Carolina State High School Music Contest and Festival to be held April 19-22, Woman's College, University of North Carolina, Greensboro. Sponsored by Woman's College, U. N. C. (B-O-C-VE-IE-VS-IS) Chairman—H. Hugh Altwater, Woman's College, U. N. C., Greensboro.

Ohio. Ohio Chorus and Band State Finals, April 28-29, Columbus. Sponsored by the Ohio Music Education Association. (B-C) Inquiries to Arthur L. Williams, Rice Hall, Oberlin. Ohio Solo and Ensemble State Finals, May 14, Oberlin. (VE-IE-VS-IS) Inquiries to George E. Waln, 82 S. Cedar, Oberlin.

Tennessee. State Glee Club Contest, Thursday before Easter in the War Memorial Auditorium, Nashville. Sponsored by the Music Section of the State Teachers Association. (C-VE-VS) Inquiries to Clementine Monahan, City Board of Education, Memphis.

Vermont. Vermont Music Festival, April 29 and 30, Burlington. Sponsored by the Lions Club of Burlington. (B-O-C) Inquiries to Adrian E. Holmes, Burlington High School, Burlington.

Northwest Conference Note: During the 1937 summer season, the music faculties of the University of Idaho and Washington State College were hosts on two occasions to the music teachers attending those institutions. Also attending the meetings were Louis G. Wersen, president of the Northwest Conference, and Peter W. Dykema, Mabelle Glenn, and Karl W. Gehrken, past presidents of the National Conference. According to James Yennery, who writes from Olympia, Washington, the occasions were somewhat reminding of the sectional and national meetings, and the slogan generally adopted was "See you in St. Louis."



For Brass Instruments and Xylophone SOLOS and ENSEMBLES on the 1938 Contest List

Cornet Solos with Piano Accept.			Xylophone Solos with Piano Accept.		
	GRADE	PRICE		GRADE	PRICE
Thome— <i>Fantasia</i>	4	.75	Rimsky-Korsakow— <i>Flight of the Bumble Bee</i>		.75
Gaubert— <i>Cantabile et Scherzetto</i>	5	.75	Von Lenz— <i>Cicero</i> (Grand Fantasia)		.90
Ropartz— <i>Andante and Allegro</i>	3	.90	Williams— <i>Sequoia Polka</i>		.75
Cords— <i>Concert Fantasia</i>	3	1.00			
Crossini— <i>Infamatus</i>	3	.75			
Bohm— <i>Liebeslied, Op. 22, No. 2</i>	2	.60			
Trombone Solos (b.c) with Piano Accept.			Trombone Quartettes		
Magnan— <i>Concerto</i>	4	.60	Dewitt-Tallmadge— <i>Diana</i> (Adapted from "The Maiden and the Huntsman")	5	2.00
Hassler— <i>Allegro from Concerto, Op. 14</i>	4	.75	Score & parts.....		
Arban— <i>Fantasia Brillante</i>	5	1.00	Pfleger— <i>Hertzengesang, Op. 5</i>	2-3	2.25
Grafe— <i>Grand Concerto</i>	4	1.25	Arr. by I. Tallmadge		
David— <i>Concertino, Op. 4</i>	5	1.25	Score & parts.....	2-3	2.50
French Horn Solos with Piano Accept.			Maas— <i>Zwei Grosse Quartette</i>	2-6	2.50
Mozart— <i>Concerto (Werk 417)</i>	5	1.50	Score & parts.....		
Glazounow— <i>Reverie</i>	3	.60	Tscherepnine— <i>La Chasse</i>	3	1.00
Richter— <i>Nocturne</i>	3-4	.75	Score & parts.....		
Chopin— <i>Nocturne, Op. 9, No. 2</i>	4	.45	Kreutzer— <i>Shepherds' Sunday Song</i>		
Gottwald— <i>Fantasia Heroique, Op. 25</i>	4	1.00	(Contained in Trombone Quartettes Vol. 1) by R. Muller	3	1.00
Bach— <i>Awakening of Spring Geist—Andante Pastorale, Op. 13</i>	1	.50	Schwalm— <i>Song of the Forest</i> (Contained in Trombone Quartettes Vol. 1) by Muller	2-3	1.00
Gounod— <i>Berceuse</i>	3	.60	Zoellner— <i>Where</i> (Contained in Trombone Quartettes Vol. 1) by Muller	2-3	1.00
	1	.60			

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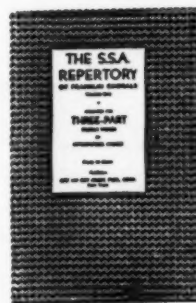
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Erratum: Because of the transposition of a line of type, there was an error in the opening sentence of a paragraph in Charles B. Righter's article "Wisconsin Makes a Survey," October-November Journal, page 38. The paragraph should have read: "Many schools have not recognized the importance of maintaining a balanced program of music which offers instruction in vocal

work and in string and wind instruments at all grade levels. It is especially important that a high standard of vocal music be maintained in the grades and that regular classes in all instruments be available to all students above the fourth grade. Beginning instruction should be available to high school juniors and seniors also if they desire it."

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Suggested Competition Material for Mixed Choruses

AS ANNOUNCED in the September issue of the JOURNAL, the Music Committee of the National School Vocal Association is engaged in preparing a list of material suitable for use in state, district and national competition-festivals. At the present time the committee is devoting its major attention to material for mixed chorus, both accompanied and unaccompanied. In the September JOURNAL a short preliminary report was published, and in the columns following additional titles are released by the committee. Another installment will be released soon. A smaller selective list, from which required pieces will be chosen for regional competitions, will be drawn from the titles included in these several installments, and will be announced later. *It should be expressly understood that these releases are in no way required lists; the sole purpose at this time is to make available a selection of representative examples of music, which in the judgment of the Association committee, meets the requirements of high school competitions. It is, of course, optional with the state and district committees as to whether they shall choose music from these lists.*

MABELLE GLENN, Executive Chairman, N.S.V.A.

MIXED CHORUS—UNACCOMPANIED

EASY

- Gloria Patri—Palestrina. [GS 6403]
- Jesu, Priceless Treasure—Cruger-Bach. [OD 14,424]
- The Scotch Bagpipes—Christy. [GS 7904]
- God Be In My Head—Davies. [Nov 1]
- Lullaby on Christmas Eve—Christiansen. [Aug 136]
- Bring a Torch, Jeanette, Isabella—French Carol. [ECS 364]
- The Slumber of the Infant Jesus—Gevaert. [ECS 1163]
- The Scarlet Sarafan—Russian Folk Song, Rees. [GS 2338]
- A Legend—Tschaiowsky. [GS 9038]
- Cherubim Song—Bortniansky. [OD 14,622]
- When Johnny Comes Marching Home—Rosenberg. [Wit 2814]
- Mister Banjo—Burleigh. [Ric 952]
- A Rondel—Macfarlane. [GS 4410]
- All in the April Evening—Robertson. [Cur 60976]
- Oh! Vermeland—Swedish Folk Song, arr. Granville Bantock. [OD 14788]
- From Lyons as I Journeved—Old French, arr. F. A. Gevaert. [BM 576]
- Ave Maria—Arcadelt. [CCB 326]
- Deep River—Spiritual, arr. by Burleigh. [GS 5815]
- Today There is Ringing—Christiansen. [Aug 63]
- We Do Worship Thee—Palestrina. [Wil 5502]
- O Bone Jesu—Palestrina. [HMc]
- Meditation—Brahms. [HMc]
- O Gladsome Light—Arkhangelsky. [HMc]
- It Was the Time of Roses—Robertson. [Cur 61039]
- A Hope Carol—Smith. [CCB 19]
- O Gladsome Light—Sullivan. [GS 3880]
- Matona Lovely Maiden—di Lasso. [GS 2421]
- To Music—Louis Victor Saar. [FS 1015]
- Ye Watchers and Ye Holy Ones—German Melody, arr. Wm. A. Fisher. [OD 14596]
- Ezekiel Saw De Wheel—Spiritual, arr. by H. T. Burleigh. [Ric 768]
- Hark, Now, O Shepherds—Moravian Melody, arr. by Morten J. Luvaas. [CCB 840]
- Hear Me Pray—Spiritual, arr. by J. Harl Bron and Ralph W. Wright. [CCB 978]
- I Wish I'se in Heav'n Set'tin' Down—Spiritual, arr. by J. Harl Bron and Ralph W. Wright. [CCB 979]
- Little Duck in the Meadow—Russian folk dance, arr. by A. Nikolsky. [GS 6669]
- Loch Lomond—Scottish folk song, arr. by R. Vaughan Williams. [S & B 262]
- Lullaby—Joseph W. Clokey. [CCB 502]
- The Meeting of the Waters—Old Irish Tune, arr. by Michael Mullinar. [Ox F17]
- O Can Ye Sew Cushions?—Scottish air, arr. by Granville Bantock. [Nov 1283]
- O Lord God—Paul Tschesnokoff. [BM 1500]
- Windy Weather—Powell Weaver. [OD 14,527]

MEDIUM

- Hard by a Fountain—Waelrent. [Nov 935]
- Balulalow—Vene. [Ric 980]
- In These Delightful Pleasant Groves—Purcell. [Wit 2641]
- Now is the Month of Maying—Morley. [OD 14,426]
- When Allen-A-Dale Went a-Hunting—de Pearsall. [OD 14,437]
- Which is the Properest Day to Sing—Dr. Arne. [OD 14,432]
- Sing We and Chant It—Morley. [OD 14,618]
- The Silver Swan—Gibbons. [OD 14,409]
- A Pastoral—Carey-Saar. [Ch 17,933]
- Come, Blessed Death—Bach. [CF 211]
- Vale of Tuoni—Sibelius. [OD 14,631]
- The Turtle Dove—English folk song, arr. by Williams. [Cur 61,175]
- To Maelzel—Beethoven. [Wit 2609]
- In Silent Night—Brahms. [OD 14,572]
- Carol of the Russian Children—Gaul. [GS 6770]
- Three Old Bohemian Carols—Arr. by Riedel. [GS 2624]
- Lo How a Rose—Praetorius. [GS 2484]
- Volinka—Russian folk song, arr. by Kibalchich. [Wit 2759]
- Spinning Top—Russian folk song, arr. by Rimsky-Korsakoff. [OD 12,847]
- Serenade with cello obbligato—Arensky. [GS 4619]
- The Bluebirds—Russian folk song, arr. by Leontovich-Krone. [Wit 2666]
- The Riddle Song—Appalachian folk song, arr. by Warrell. [Ox F36]
- I Dream of Jeanie—Foster-Wallis. [BM 2064]
- Cape Code Chantey—Bowers. [TP 35,012]
- Joshua Fit De Battle of Jericho—Spiritual, arr. by Montague. [Wit 2811]
- Sinner, Please Don't Let This Harvest Past—Spiritual, arr. by Montague. [Wit 2915]
- Were You There (simplified arr.)—Spiritual, arr. by Burleigh. [Ric 592]
- His Name So Sweet—Spiritual, arr. by Johnson. [CF 4580]
- Wade in de Water—Spiritual, arr. by Noble Cain. [GS 7697]
- Fierce Was the Wild Billow—Noble. [GS 5283]
- Souls of the Righteous—Noble. [GS 5284]
- As Torrents in Summer—Elgar. [HF 81,068]
- O Gladsome Light—Kastalsky. [BM 1065]
- Jesu, Friend of Sinners—Grieg. [HWG 1]
- Nina—Russian folk song, arr. by Gnotov. [Wit 2664]
- Send Forth Thy Spirit—Schuetky. [CCB 150]
- The Cossack—Ukrainian folk song, Alexander Koshetz. [Wit 2688]
- A Song in Praise of the Lord of Heaven and Earth—Nagler. [HWG 21]
- In Dulci Jubilo—de Pearsall. [Nov 296 or OD 14,629 or Wit 2741]
- Dayspring of Eternity—Christiansen. [Aug 55]

- A Ballad of the Trees and the Master—Mathews. [GS 6909]
- Cossack Lullaby—Russian folk song, arr. by Mack Evans. [OD 14,909]
- Church Bells of Novgorod—Russian folk song, arr. by Boris Levenson. [OD 14,943]
- Music When Soft Voices Die—Charles L. Hertz. [GHM 1025]
- Two Chorales from "The Christmas Oratorio"—Bach, ed. by Deis. [GS 7929]
- All Among the Barley—Stirling. [GS 2514]
- Bless the Lord O My Soul—Ippolitov-Ivanov. [BM 1066]
- In Heaven Above—Norwegian folk song, arr. by Christiansen. [Aug 106]
- The Long Day Closes—Sullivan. [OD 12,180]
- My Luve is Like a Red, Red Rose—Garrett. [GS 2043]
- The Sea Hath Its Pearls—Pinsuti. [GS 2544]
- My Dream is of an Island Place—Noble Cain. [GHM 1241]
- O Lord Send the Fire—Noble Cain. [HMc Program Book of Choruses]
- Incline Thine Ear, O Lord—Arkhangelsky, arr. Kibalchich. [Wit 2689]
- Agnus Dei in D minor—Kalinnikof. [BM 1304]
- The Lee Shore—Coleridge-Taylor. [Nov 1231]
- Alister McAlpines Lament—Scottish air, arr. by R. Vaughan Williams. [Cur 60,997]
- The Dying Harper—Old Welsh folk-melody, arr. by Kurt Schindler. [OD 13,287]
- The Elder-Blossoms Lightly Stirred—A. Kopylow. [GS 2622]
- Got a-My Soul Baptized—Spiritual, William Rhodes. [CCB 912]
- Our Master Hath a Garden—Traditional Folk Song, arr. by Clokey. [CCB 1014]
- There Was a Maid Went to the Mill—English Folk Tune, arr. by Whittaker. [Ox 612]
- When Caesar Augustus—Old English Carol, arr. by Alfred Whitehead. [CF 355]

DIFFICULT

- Tenebrae Factae Sunt—Palestrina. [OD 14,705]
- Those Dainty Daffodillies—Morley. [Nov 86]
- Ave Verum Corpus—Byrd. [Ox 3 or Wit 2634 or OD 14,414]
- On the Plains, Fairy Trains—Weelkes. [S & B 5]
- Sorrento Folk Song—Smith-Aschenbrenner. [Wit 2874]
- The Dark Eyed Sailor—English folk song, arr. by Williams. [S & B 128]
- Jock O'Hazeldean—Scotch air, arr. by Whitehead. [OD 14,743]
- Robin Goodfellow—MacFarren. [Wit 2632]
- The Evening Star—Coleridge-Taylor. [Nov 826]
- The Chicken Lady—Ukrainian folk song, arr. by Koshetz. [Wit 2677]
- Griddle Cakes—Russian folk song, arr. by Koshetz. [Wit 2894]
- Song of the Reapers—Tschaiowsky-Kibalchich. [Wit 2863]
- Nocturne—Cui. [BM 913]
- Blessed is the Man—Gretchaninoff. [OD 14,812]
- Sourwood Mountain—Kentucky folk song, arr. by Malin. [GHM 1272]
- Jenny Fair, Gentle Rosemarie—Virginia folk song, arr. by Treharne. [Wil 5378]
- I Got Religion—Spiritual, arr. by Noble Cain. [GS 7698]
- It's Me, O Lord—Spiritual, arr. by Noble Cain. [RAH 24]
- By and By—Spiritual, arr. by Noble Cain. [GHM 3020]
- Angelic Choir—Goldbeck-Aschenbrenner. [Wit 2799]
- Angelus—Elgar. [Nov 1167]
- Slow Sinks the Sun—Banks. [HWG 348]
- Roll, Chariot!—Noble Cain. [HF 81,052]
- O Come and Mourn with Me Awhile—Wilkes. [GS 5855]
- Open Our Eyes—Macfarlane. [GS 7273]
- Waken Lords and Ladies Gay—G. A. Grant Schaefer. [APS 253]
- The Melody of Night—Maurice Blower. [Nov 1499]

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Mary of Allendale—Desmond MacMahon. [Nov 1492]
Dream Song—George Rathbone. [Nov 1056]
Almighty God—Noble Cain. [HMc collection, No. 7]
Before the Dark—Norwegian, arr. by Morten J. Luvaas. [CCB 462]
The Birds—Protheroe. [BM 1824]
Full Many a Song—Dvorak. [GS 4733]
Barter—Macfarlane. [GS 8079]
An Eriskay Love Lilt—Robertson. [GS 8107]
Celtic Hymn—Robertson. [GS 8104]
Adieu, Sweet Amarillis—John Wilbye. [Nov 38]
A Sweet Country Life—English folk song, arr. by Imogen Holst. [Nov 1497]
Singing in the Tree Tops—Armenian, arr. by Bryceson Treharne. [BM 1845]
On the Mountains—German folk song, arr. by Bryceson Treharne. [BM 1844]
Adoramus Te—Pitoni. [Wit 2629]
Ave Maris Stella—Grieg. [GS 5160]
Go to Dark Gethsemane—Noble. [HWG 501]
The Music of Life—Noble Cain. [GS 7759]
Chillun Come on Home—Noble Cain. [RAH 21]
Resurrection—Ukrainian folk song, Koshetz. [Wit 2772]
Night—Noble. [APS 245]
Glory to the Trinity—Rachmaninoff. [HWG 2]
Song of the Pedlar—Williams. [Nov 1006]
O Watchers of the Stars—Noble Cain. [HMc Program Book of Choruses]
Cherubic Hymn—Gretchaninoff. [HWG 1]
The Bluebird—Stanford. [S & B 27]
All My Heart This Night Rejoices—Lutkin. [FS 2021]

MIXED CHORUSES—ACCOMPANIED

EASY

The Heart of a Sailor—Stephen Adams, arr. by F. W. Howes. [OD 14,956]
The Crimson Rose—Clokey (2 pianos, flute, violin and cello). [CCB 527]
The Song of the Gale—Foster. [Nov 1405]
The Voyage—Noble Cain. [GHM 1279]
The Christmas Bells of Norway—Norwegian Carol, arr. Harvey Gaul. [HF 84,119]
Dream of Love—Liszt. [OD 13,092]
Fine Knacks for Ladies—John Dowland. [Ox 15]
Mexican Serenade—Chadwick. [SB]
My Lord Says He's Gwineter Rain Down Fire—Spiritual, arr. by Rosamond Johnson. [OD 14,258]
O Lord Most Holy—Franck. [BM 510]
The Phantom Legions—Ward Stephens. [Cha 2035]
Sparkling Sunlight—Arditi. [APS 207]
Three More Locks Ahead—American folk song, arr. by Harvey Gaul. [HF 81,047]
Out of the Silence—Galbraith. [OD 13,392]
Lovely Appear—Gounod (From the Redemption). [GS 2013]
Dawn—Pearl G. Curran. [GS 7039]
Now Let Every Tongue Adore Thee—Bach. [ECS 354]
Dawn Stands Before the Forest—Crist. [TP 21,082]
Lullaby, Jesus Dear—Salama. [GS 7440]
Beautiful Dreamer—Foster-Riegger. [HF 81,049]
Ten Most Loved Songs of Stephen Foster—Foster-Page. [OD 14,853]
De Gospel Train—Spiritual, arr. by Burleigh. [Ric 659]

MEDIUM

Song of Greeting—Wm. Arms Fisher. [OD 14,917]
Moon Marketing—Powell Weaver. [GS 7638]
The Snow—Elgar (Obbligato, two violins). [BFW 352]
The Surging Sea—Stebbins. [OD 13,751]
Let Us Make Music—Miesner. [FS 1037]
Take Joy Home—Bassett-Riegger. [GS 7630]
Three Chorales from "The St. Matthew's Passion"—Bach (organ accompaniment). [OD 14,325]

Shepherds' Story—Dickinson. [HWG 30]
Come All Ye Fair and Tender Ladies—Southern Mountain Ballad, arr. Don Malin. [GHM 1283]
Ave Maria—Archer. [CCB 999]
Cargoes—Lutkin. [HWG 215]
O Filii et Filiae (O Sons and Daughters)—Trad. French. [Wit 2639]
All Breathing Life, Sing and Praise Ye the Lord—Bach. [GS 7470]
Cloud Messengers—Cui. [ECS 398]
Echo Song—Orlando di Lasso. [OD 14,568]
Elli, Elli—Yiddish folk song, arr. by Kurt Schindler. [GS 6690]
Fire, Fire My Heart—Thomas Morley. [CCB 953]
The Glory Train—Noble Cain. [RAH 48]
Grant Unto Me the Joy of Thy Salvation—Brahms. [GS 7506]
Hosanna—Christiansen. [Aug 57]
Hosanna to the Son of David—Thomas Weelkes. [Ox 9]
Hymn to the Night—Noble Cain. [RAH 68]
Hymn to the Virgin—Gretchaninoff. [RAH 13]
I Beheld Her Beautiful as a Dove—Healey Willan. [Ox W3]
May Song—Old French, arr. by F. A. Gevaert. [BM 575]
Nocturne—Granville Bantock. [Cur 60,981]
O Cast Me Not Away from Thy Countenance—Brahms. [GS 7505]
Out of the Silence—Cyril Jenkins. [Cur 61,035]
Sorrow—S. Palmgren. [GS 5783]
Swing Low, Sweet Chariot—Negro spiritual, arr. by J. Harl Bron and Ralph Wright. [CCB 981]
Voix Celestes (humming chorus)—Gilbert A. Alcock. [Cha 2055]

Chorus of Homage—W. Gericke. [BM 574]
Go Down, Moses—Spiritual, arr. by Harvey Gaul. [JF 6464]
Great is the Holy One of Israel—Henry Lincoln Case. [HF 84,122]
Ho! Mr. Piper—Pearl G. Curran. [GS 9022]
In All the Country Round—Canadian folk song, arr. by Louis Victor Saar. [CF 4533]
Morning Now Beckons—Czech-Slovakian folk song, arr. by C. F. Manney. [BFW 355]
Nocturne—Noble Cain. [HF 81,050]
O Bethlehem—Spanish folk song, arr. by Dickinson. [HWG 121]
O Tell Me, Children Dear—German Carol, arr. by Joseph W. Clokey. [CCB 888]
The Weak and Rambling One—Arkansas folk song, arr. by Laurence Powell. [CCB 919]
Whence, O Shepherd Maiden—Canadian folk song, arr. by Louis Victor Saar. [CF 4531]
Make My Heart a Place Where Angels Sing—Wm. Arms Fisher. [OD 14,820]
Come and Trip It—Handel. [Ric 956]
Crucifixus—Bach. [OD 14,650]
Et Incarnatus Est—Bach. [OD 14,330]
Ye Banks and Braes of Bonnie Doon—Scottish folk song, arr. by Grainger. [GS 8068]
Waters Ripple and Flow—Czech folk song, arr. by Deems Taylor. [JF 5676]
May Day Carol—English folk song, arr. by Deems Taylor. [JF 4838]
Concordi Laetitia—Deems Taylor. [JF 4836]
Disons Le Chapelet—(Before the Shrine) Deems Taylor. [JF 4837]
The Well Beloved—Deems Taylor. [JF 4844]
Keltic Lament—Foulds. [By 1475]
A Festival Chime—Holst. [S & B 8]
The Night is Calm—Sullivan (a mature soprano is needed). [GS 9016]
Te Deum in F—Coleridge-Taylor. [Nov 416]
Psalm 150—Franck. [OD 14,082]
Orpheus With His Lute—German. [Nov 1393]
Jesu! Thou Dear Babe Divine—Folk song from Hayti, arr. by Dickinson. [HWG 45]
Over the Steppe—Gretchaninoff-Riegger. [GS 7641]
Four American Indian Songs—Cadman. [WS 5502]
Ho, Everyone that Thirsteth—Macfarlane. [GS 4808]

Canticle of the Sun—Baldwin. [JF 5457]
 Kalikongo—Strickland. [JF 6212]
 Sheep and Lambs—Homer-Deis. [GS 7310]
 The Homeland—Noble Cain. [HF 81,053]
 Song of the Sea—Stebbins. [OD 13,236]

DIFFICULT

Avenging and Bright—Irish folk song, arr. by Alfred Whitehead. [OD 14,765]
 Sunset Glow—Bach, arr. by Cyr. DeBrant. [APS 269]
 Come Join the Dance—Lily Strickland. [APS 191]
 Remembering You—W. Sanderson. [By 1488]
 The West Wind—Raymond Mitchell. [Hun 1007]
 Speedwell—Brahe-Salter. [Eno 2310]
 Sometimes I Feel Like a Motherless Child—Spiritual, arr. by Wm. Arms Fisher. [OD 13941]
 Song of the Marching Men, from "The New Earth"—Henry Hadley (Bass solo). [OD 13,438]
 A Spirit Flower—Campbell-Tipton-Riegger. [GS 7601]
 Hunting Song—Loyd Loar (Obbligato, 2 B flat trumpets). [CF 4573]
 Love is a Harp of a Thousand Strings—Irene Berge [OD 13,171]
 The Ships of Arcady—Michael Head, arr. Samuelson. [By 1477]
 Flag of My Land—Jeanne Boyd (brilliant accompaniment). [FS 1029]
 The Piper on the Hill—Stoughton. [CCB 1027]
 Nightingale Song—Handel-Gaines (Flute obbligato). [CCB 985]
 Border Ballad—J. H. Maunder. [Nov]
 Blessing, Glory, and Wisdom—Bach. [Nov 661]
 Christmas Day—Holst. [Nov 983]
 Give to Thy People—Franck. [JF 6351]
 Hallelujah, Praise Ye the Lord—Louis Lewandowski. [GS 7454]
 I'm Seventeen Come Sunday—Lincolnshire and Somerset folk song, arr. by Grainger. [GS 6098]
 The King Shall Rejoice—Handel. [ECS 1175]
 Kyrie Eleison—Joseph Rheinberger. [ECS 323]
 The Musical Trust—Joseph Clokey. [CCB 482]
 Oh, Maiden Dearest, My Heart is True—Brahms. [ECS 390]
 Rantin' Rovin' Robin—Scotch folk song, arr. by A. T. D. [ECS 1198]
 Song of Fate—Brahms. [ECS 1643]
 Hail Gladdening Light—George C. Martin. [HWG 545]
 Great is Jehovah—Schubert. [GS 3503]
 Sheba's Captain—Redman. [Cur 61,308]
 How Lovely is Thy Dwelling Place—Brahms. [GS 5124]
 Light's Glittering Morn Bedecks the Sky—Parker. [GS 3725]
 Dancer of Dreams—Loomis. [Wit 2730]
 Credo—Gaines. [OD 14,863]

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Music Educators . . .

to assist in a better understanding of the development of American music, we recommend the following works for inclusion in your libraries—

American Anthology of Old World Ballads, Edited by Dr. Reed Smith.....	\$1.50
Twelve Folk Hymns, Edited by John Powell.....	.35
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NOTE TO EXHIBITORS:

Preliminary plans for the St. Louis meeting, including diagram for the exhibit space, will be mailed in December. Study the diagram carefully and be prepared to order space as soon as definite plans are announced.

**Music Education Exhibitors
Association**

ARMCHAIR GOSSIP

By E. S. B.

ONE of the most stirring and significant pictures of the year was undoubtedly *One Hundred Men and a Girl*, featuring Leopold Stokowski and that gifted fourteen-year-old, Deanna Durbin.

This production demonstrates much more than the abilities of the players. It proves two other points: First, that it is possible to have a first rate picture-play without so much as a breath of romantic love interest; second, that good music, logically introduced within the plot rather than arbitrarily dragged in by the tail, so to speak, can be extremely enjoyable.

The basic idea of the story is one which must touch the sensibilities of every lover of music and humanity. Don't miss it.

WHILE on the subject, now is as good a time as any to begin preparing ourselves for a sight of the most extraordinary team in all film history—Maestro Stokowski and His Majesty, Mickey Mouse!

Have we lived to see this day? We have, indeed. Walt Disney will shortly present a screen classic entitled *Seventy Men and a Mouse*, and Leopold Stokowski shall lead them. (Don't miss it!)

THE MUSICAL WORLD suffers a severe loss in the death of Dr. Louis Victor Saar, a composer-teacher-pianist of international repute, friend of Brahms and Dvorak, beloved mentor of uncounted numbers of students in the field of music.

Coming to America from Vienna, Dr. Saar began his career in this country as accompanist for the Metropolitan Opera. He soon became a member of the faculty of the National Conservatory, later taught in the New York College of Music, the Institute of Musical Art, Cincinnati College of Music, and Chicago Musical College.

Dr. Saar's last post was with the St. Louis Institute of Music, where he took up his duties in 1934.

NELSON EDDY, whose good looks and honest singing have been laying 'em in the aisles for the past few seasons, is now at work on a film version of Puccini's *The Girl of the Golden West*. Jeanette MacDonald, co-star of Mr. Eddy's first three successes, is again his leading lady, after a brief screen separation during which both made pictures with other partners.

Musical America states that, according to Mr. Eddy's concert manager, reservations are now available for the season of 1940, no dates being open before that time. Twice as many cities applied for his concerts next season as could be accommodated. There is some talk of seeing what can be done about making him into quintuplets.

As one admirer (a man, by the way) remarked, "It is too bad Nelson Eddy can't do *all* the singing there is."

THE VIEW depends upon where you stand. Victor Hugo knew it when he said, "Forty is the old age of youth, fifty is the youth of old age."

PUBLIC MANNERS sometimes show an odd inconsistency. The same man who would not offer his seat in a street car to someone's crippled great-grandmother will hasten to remove his unoffending hat in an elevator at the first hint of a feminine presence therein.

Yet there are times when even the most be-curl'd and be-lipstick'd *femme* is in greater need of a chair in the lobby than the courtesy of a bared head in the lift. Many a middle-aged back aches under a jaunty ensemble, and fallen arches may inhabit the newest thing in suede.

So it is urged that the male of the species will think twice before he abandons forever his old-fashioned gallant sacrifice. But he is also urged to rebel as soon as he likes at hat-doffing in busy elevators. No woman worth her salt enjoys the unhappy spectacle of a man juggling Stetson, brief case and newspaper in a futile attempt to get comfortable in slightly less than twice the space he occupied with his hat on.

ACCORDING to printed report, Wheeler Beckett, a young American composer and conductor, opines that "the iron foundry era in music is over." One welcomes the glad tidings.

Asked about his ideas on new trends in music, Mr. Beckett further says:

"We are now not so much concerned with dissonance. . . . Fortunately, the competition in noise-making is over and noise has lost. The period was not without its good effects, however, for it served to counteract much of the sentimentality that followed Brahms and Wagner."

AT THE University of Michigan they are apparently experimenting with ways and means of departing from humdrum, outworn modes of applause during concerts. When Fritz Kreisler was playing in recital before an audience of five thousand there lately, a tear-gas bomb was set off at the close of a number which, as it happened, was a composition by Bach.

Imagination balks at what might have transpired had Mr. Kreisler played a really provocative piece such as *Blow The Man Down*, or *Happy Birthday Tew Yew*.

MODERATION is a Good Thing; eat moderately, drink moderately, drive moderately; do nothing to extremes—everyone knows that is best. Yet what a drab world this would be if there were no exceptions.

Suppose Amati had been content to build a merely good-enough violin, or that symphony orchestras were satisfied to play "nicely"? Enthusiasm is the breath of life, and no lukewarm desire to succeed ever produced an Edison or a Lindbergh.

Yet, as was said at the outset, moderation is often a Good Thing. For when a Chicago husband kills his wife's two pet canaries, chokes her Chow dog, and smashes the radio, just because she wanted to listen to a barn dance program, instinct tells us that such conduct is excessive. Smashing the radio should have been enough.

WITH WHAT SHEER HORROR and repugnance we read that Il Duce's son, Vittorio Mussolini, revels in war as an aesthetic experience! In his book singing the glories of the Ethiopian adventure, he writes of war as "the quintessence of beauty," and rhapsodizes over the effect of a shattered cavalry column which "gave me the impression of a budding rose as the bombs fell in their midst."

No less of an enthusiast is the fascist senator, Marinetti, who is reported to exclaim that "War is beautiful, because it creates new architecture . . . the flying geometrics of an airplane, the spiral smoke of burning villages . . . because it completes the beauty of a flowery meadow with the passionate orchids of machine-gun fire."

Nice people, these fascists. Beside them, Nero was a Boy Scout. But are we so much superior in our own acceptance of the bloodshed and suffering which is a commonplace of our everyday living? So tender are we that two or three may die trying to rescue a drowning dog, yet thousands perish on the highways annually.

We are not hard; quite the contrary. But our kind hearts would be more convincing if they led us to slow down on the turnpike; our humanitarian impulses would speak more eloquently if we educated against greed and selfishness.

We are lovely people—when we work at it.

A NOVEL by Lotte Lehmann, published last year in Vienna, is now available in excellent translation in America under a new title, *Eternal Flight*. Mme. Lehmann is also responsible for a book of memoirs, likewise published recently in Vienna, which she calls *Beginning and Progress*.

A VAGUE suspicion fathers the thought that Edgar Bergen may wish he could get some advice from Pygmalion. Of course it might be embarrassing for Monsieur Pygmalion (one forgets his initials); for Galatea was a pale personality compared to robust little Charlie McCarthy.

They do say that all this public acclaim and adulation has gone to Charlie's head; he is getting just a bit above himself these days, and begins to think he is the substance and not the shadow. He twits Mr. Bergen that he (McCarthy) is better known than he (Bergen) is, which is quite the wrong attitude, considering what he (McCarthy) owes him (Bergen).

The whole thing is extremely confusing and one doubts that Pygmalion could shed much light on it. Much better try Dorothy Dix.

JAPAN not only seizes Chinese territory but chortles over the conquest. One of the captured provinces has been unfeelingly renamed "Hoho." And yet, as one commentator suggests, China may laugh last.

CONSIDERING the present homelessness of the Duke of Windsor, perhaps he will be known as the Wandering Jewke.



America's Music Headquarters

For nearly a century, G. Schirmer, Inc. has served schools and colleges throughout the country and has become known as **America's Music Headquarters**. Almost instinctively one turns to Schirmer's in connection with all kinds of published music, both foreign and domestic. Music supervisors will be pleased to know about the following new additions to our catalog in the classifications listed below.

Folk-Music

THE UNIVERSAL FOLK SONGSTER by Florence H. Botsford.

With the ever increasing interest in folk-music, G. Schirmer, Inc. is pleased to call attention to Mrs. Botsford's "Universal Folk Songster".

This new addition to the Schirmer catalog is excellent not only for school use but for the community and home as well. All of the folk material gathered in this collection is authentic and some of it edited with directions for rhythmic expression besides offering a great deal of welcome information regarding the folk material itself. 160 pp.

Price, 50c

Band and Orchestra Music

Because of the fine quality of G. Schirmer Band and Orchestra Music for schools and colleges, supervisors will be pleased to note the two recent additions to the Schirmer Band and Orchestra catalog:

OVERTURE TO "OEDIPUS IN COLONUS" by Sacchini-Franko, arranged by Tom Clark. A number which should be of interest to all directors of Class A and B Bands.

Price—Symphony Band \$6.50, Standard Band \$3.50.

PRELUDE AND FUGUE IN Bb MINOR (Bach's "Well-Tempered Clavier" No. 22). The substantial nature of this composition, together with Mr. Leidzen's excellent arrangement will be a delight not only to the students who play it but to the listeners as well.

Price—Symphony Band \$6.00, Standard Band \$3.00

String Ensemble Music

Schirmer's catalog of string ensemble music becomes more popular as more and more string ensemble groups spring up all over the country. Both Mr. Biederman's arrangements shown below and the Juilliard Intermediate Series of Music for String Orchestra are especially recommended for string ensemble groups.

TRIO ALBUM by Robert Biederman.

This recently published popular album includes the following favorites: "Trees", "Sylvia", "Mah Lindy Lou", "By the Bend of the River", and six others.

Price, \$2.00

LONDONDERRY AIR, arranged by Adolfo Betti.

A perennial favorite arranged for string quartet by Adolfo Betti, first violinist of the Flonzaley Quartet.

Price, 60c

The Juilliard Intermediate Series of Music for String Orchestra

This series, selected and edited by Albert Stoessel, merits comment at this time because of the widespread demand for music for **String Orchestra**. This excellent series of music includes works of Bach, Scarlatti, Grieg, Purcell, and Vivaldi.

Those who wish catalogs of any of the above classifications may get them by writing to any of the Schirmer stores listed below.

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Folk Music

One of the definite trends of music in the United States in the last few years has been toward the study and performance of American Folk Music.

One of the foremost exponents of this movement is Mr. Marshall Bartholomew, of the music department of Yale University. In speaking to the convention of the National Federation of Music Clubs at Indianapolis, in April, 1937, Mr. Bartholomew discussed the fact that while European programs almost invariably include a large percentage of their folk music, we in the United States are still too backward about using our own, urging that music programs in this country include American folk music. Mr. Bartholomew not only talks about American folk music, but arranges it. Eight of the last ten numbers of the Yale Glee Club Series are arrangements of American folk music. Five are spirituals, one (Black-Eyed Susie) is a North Carolina Mountain song, and two ("Cindy" and "Sourwood Mountain") are songs from the Kentucky Mountains.

Another type of American song is being sponsored by David Guion with his "Home On the Range", "Ride, Cowboy, Ride", and others. These are published as solos and in arrangements for group singing, and are now being used on many programs by both soloists and choruses.

Still another person, who has devoted many years to the study and the presentation of American folk music is Mr. John Jacob Niles. Mr. Niles is a native Kentuckian, and after spending several years as a conductor and concert soloist, he turned to folk music as his life work. He collects songs of the Southern Appalachian Mountains, traces them to their source (some of them to the 16th century), publishes and performs them. G. Schirmer, Inc. has now published four sets of these songs and another in the series is in process of publication. Mr. Niles has given recitals of these numbers at the White House, at many universities and schools, as well as for private organizations. For accompaniment to these songs in his concerts, he uses, in addition to the piano, dulcimers which he has made. These are developments of the instrument used by the mountaineers and are tuned to the Dorian and Mixolydian modes. Several of these tunes have been arranged for group singing and are now being used by choruses.

In the field of American Indian songs, Mr. Arthur Farwell has just recently finished arranging Indian songs for mixed voices. These are arranged for a cappella choirs with directions for rhythmic effects and correct pronunciation of Indian words. Of these four numbers, three are Navajo songs and one an Omaha melody.

In addition to the folk material mentioned above, there are some interesting arrangements of spirituals by Burleigh, Dett, Cain, Diton, and others. The collection of "Spanish Songs of Old California" by Lummis and Farwell; the "Bayou Ballads of Louisiana" by Monroe; and, "Songs from the Hills of Vermont" by Sturgis-Hughes are also of interest. Among recently published folk songs of note are Flanders and Norfleet's collection, entitled: "Country Songs of Vermont" and Matteson's "Beech Mountain Folk Songs and Ballads."

The Education Department of G. Schirmer, Inc. will be glad to give further information about American folk music or help in any way in planning programs.

A Preview of the St. Louis Program

THE twenty-fifth meeting (sixth biennial) of the Music Educators National Conference—combining, as is the custom of the Conference, a convention and festival—will have unusual significance in that it will mark one hundred years of public education in St. Louis, and will climax the centennial anniversary observance of music teaching in the schools of the United States. The National School Band, Orchestra and Vocal Associations will hold their annual meetings at this time and will make important contributions to the program of the week. Affiliated state music education associations and In-and-About clubs will participate. The Missouri Music Educators Association will provide outstanding features and will also share the honors and duties of "convention hosts" with the schools of St. Louis, the In-and-About St. Louis School Music Club, and various organizations of the St. Louis vicinity.

The following paragraphs enumerate some of the items of special interest in connection with the six-day program planned for this great music education convention and centennial festival, March 27-April 1, 1938.

Centennial Anniversary of St. Louis Public Schools. Under the leadership of Superintendent Henry J. Gerling, who is the active head of the 1938 Convention Committee organization, the 1938 biennial meeting will be utilized as a medium for officially observing the centennial of public education in St. Louis. In this project and in the various responsibilities which must necessarily be assumed by the schools of the host city, the social, civic and musical organizations, educational institutions and churches of St. Louis and vicinity will participate.

The National High School Orchestra, organized under the auspices of the National School Orchestra Association, will hold daily rehearsals and will be heard in concert on Thursday evening, March 31, and will assist in the Choral Festival, Friday evening, April 1. A number of open rehearsals (full and sectional) will be scheduled, and clinical features provided.

The National High School Band, organized under the auspices of the National School Band Association, will hold daily rehearsals—some of which will be open to auditors—and will be heard in concert on Wednesday evening, March 30. The band will also provide clinical features and will assist in the Choral Festival on Friday evening.

The National Elementary School Orchestra will be organized for the first time by the National School Orchestra Association. In addition to the daily rehearsals, some of which will be scheduled as "open rehearsals," the orchestra will participate in clinic sessions and will give a concert on Friday afternoon, April 1.

The National School Choral Competition - Festival, in which each state in the union will have opportunity to be represented by one chorus, is being arranged by the National School Vocal Association. Auditions will be held on Thursday, and all of the participating choirs will be combined in a great chorus, which, with the assistance of the National High School Band and National High School Orchestra, will furnish the final concert of the week, Friday evening, April 1.

The Missouri Band Festival, conducted by the Missouri Music Educators Association, in cooperation with the National School Band Association, will be incorporated with the concert to be given by the National High School Band on Wednesday evening.

Missouri Rural School Music Festival, with typical instrumental and vocal ensembles—including a county harmonica band and a guitar accompanied chorus from the Ozark Hills,—and a great chorus of 3,500 children representing the rural and village schools of all Missouri, is scheduled for Thursday afternoon, March 31. The event is being arranged under the auspices of the Missouri Music Educators Association in cooperation with the State Department of Education, the county schools of Missouri, and the M.E.N.C. Committee on Music in the Rural Schools.

Daily Instrumental and Vocal Clinics will be provided by the National School Band, Orchestra and Vocal Associations.

St. Louis Symphony Orchestra will provide a complimentary concert Sunday evening, March 27, through the courtesy of the St. Louis Board of Education in cooperation with the St. Louis Symphony Society.

The Centennial Pageant of the St. Louis schools will be given by the Music Department with the cooperation of teachers and pupils from every department of the system.

General Sessions, although limited in number, will be of exceptional interest and will feature speakers of national renown.

Four Division Meetings, under the direction of the Music Educators National Conference educational committees, will be devoted to Music in Higher Education, Music in the Senior High Schools, Music in the Junior High Schools, and Music in the Elementary Schools.

Section Meetings, Round Tables and Demonstrations provided by M.E.N.C. educational committees listed on page 72 of this magazine.

Music in Social Life. One of the important issues stressed by the Conference is the "carry-over" of school music—the relationship of music in the schools to the functioning of music in the community and the home, and the responsibilities of the school employed music teachers and leaders for the continuance of interest and participation in music "beyond the school room walls." This issue will be the subject of a General Session program arranged by the M.E.N.C. Committee on Music in Social Life.

Musical Programs—preludes, interludes and postludes, demonstrations, etc.—will be provided by selected organizations representing the elementary schools, the junior and senior high schools, training schools, colleges and universities and community organizations of the United States.

Exhibits under the auspices of the Music Education Exhibitors Association, will again be one of the important educational features of the convention.

The Centennial Breakfast, which will combine the biennial Founders and Life Members Breakfast, is being planned as an event paralleling in significance the memorable Founders Breakfast held in Chicago in 1928.

The Cotillion, given for Conference members with the compliments of the Music Education Exhibitors Association, will hold its place as a major social event of the week.

Sectional Conference Luncheons with special programs and mid-term business meetings will have an important place in the program.

The Daily Schedule. In spite of the large number of events which will be scheduled, all major programs will be so arranged as to allow an extra long mid-day period for special luncheons, visiting exhibits, and the various things which the Conference member often is obliged to forego because of restricted "between sessions" periods. Afternoon sessions will begin at 3:00 p.m. Morning and afternoon rehearsals and clinics will be scheduled at 8:30 a.m. and 4:30 p.m., respectively. Morning sessions will be scheduled at 10:00, to run from one and one-half hours to two hours. This plan is made feasible by the unusually fine meeting room facilities afforded by the St. Louis Municipal Auditorium, the headquarters hotel, the cooperating hotels, St. Louis schools, churches, etc.

Special Breakfasts, Luncheons, Dinners

As is customary, special breakfasts, luncheons and dinners will be scheduled for organizations, college and university groups, etc. It is important that officers or chairmen who have responsibility for arranging such events communicate at the earliest possible moment with the President at 64 E. Jackson Blvd., Suite 840, Chicago, Illinois, giving full information regarding the type of event planned and the facilities necessary. So far as possible, such events will be scheduled on the day requested, but second and third options should be indicated.

Joseph E. Maddy
President, M.E.N.C.

National Choral Competition-Festival

March 31-April 1, 1938, St. Louis, Missouri

HELD in connection with the Twenty-Fifth Meeting (Sixth Biennial) of the Music Educators National Conference, this event will be one of the major features of the week which will climax the observance of the one hundredth anniversary of music in education. Following the adjudication by three nationally known choral authorities, the participating choruses will be welded into one great chorus for the final concert of the week, with Noble Cain as conductor. In this concert the National High School Orchestra and the National High School Band will join—a musical event for which the great Municipal Auditorium of St. Louis will provide an exceptionally advantageous setting.

Sponsored by the National School Vocal Association, with the cooperation of the various state associations and committees in charge of the recognized state contests, this will be the first and perhaps the only nation-wide event in which every state has opportunity to be represented by a high school chorus. The general plan as outlined below follows the procedures of the North Central Choral Festival which was so successful at Minneapolis.

Assurances of the whole-hearted cooperation of state organizations and educational authorities already received, warrant the confidence of the Vocal Association in the full success of the greatest enterprise thus far undertaken in the high school choral music field.

[NOTE: The National Competition at St. Louis should not be confused with the Regional Competition-Festivals to be held later in the season. The St. Louis event will not in any sense serve as a final for state competitions; however, it will be noted in the outline below that eligibility for the St. Louis Competition-Festival will be determined and certified in each case by the state association or authority in charge of the recognized competition in the state—this, where possible, to be on the basis of ratings received in the 1937 state festivals or contests. Regional Boards of Control of the National School Vocal, Band and Orchestra Associations assume direct responsibility for the regional events; participation in the Choral Festival and in the National High School Band and Orchestra at St. Louis is under the supervision of the National Boards of Control of the three associations in cooperation with the National Conference.]

The Plan

(1) Each state organization in the United States has been asked to select one chorus to represent the state in the Festival. In addition, the committee reserves the right to invite additional eligible choruses from the surrounding territory in the event that the quota of choruses is not filled promptly by enrollments in response to the allotment of one chorus to each state.

(2) Eligibility is to be based on ratings in the 1937 state festivals or contests. In any state in which no state festival or contest was held in 1937, or in which for other reasons it is not possible to select a representative on the basis of 1937 auditions, the best available recognized state authority shall be utilized to determine the method for selecting the chorus to represent the state.

(3) Participation will be limited to mixed choruses, not more than 60 or less than 30 voices.

(4) Each chorus will be required to prepare the nine numbers listed on this page for festival performance to be sung by the combined choruses on Friday evening, April 1st. The six numbers marked with an asterisk are those which were selected by the Committee for competition auditions to be held Thursday, March 31st, prior to the festival. It is from this list of six (those marked with an asterisk) that the adjudicators will select at the time of performance one accompanied number and one a cappella number which will be sung by each choir. In addition to the two numbers designated by the adjudicators, each choir may sing one number of its own choosing (either a cappella or accompanied). The selection of the third song may be made from the songs listed for the festival or from the song repertoire of the choir.

(5) Each chorus will have opportunity to enter a sight-reading test which will be rated separately from the concert audition rating.

(6) The committee shall determine further rules and regulations that may be required. These rulings will be submitted in advance to all participating directors whose formal entry in the festival will imply that they understand and agree to abide by the rules and decisions of the committee.

For information address, FOWLER SMITH, MANAGING CHAIRMAN, BOARD OF EDUCATION, 467 W. HANCOCK ST., DETROIT, MICH.

Executive Committee of the National School Vocal Association: Mabelle Glenn, Kansas City, Mo., Chairman; Walter Butterfield, Providence, R. I.; Richard Grant, State College, Pa.; Frederick Haywood, Hollywood, Calif.; Harper C. Maybee, Kalamazoo, Mich.

(7) The adjudicators who will be choral authorities of national reputation, will be announced later.

(8) The Beach rating plan of adjudication will be used with five honor ratings—superior, excellent, good, fair, below average.

(9) The adjudicators will supply to each director written comments and constructive criticisms.

(10) Provision will be made so that all choruses participating in the auditions may sit in the auditorium to listen to the performances of the other choruses. It will be required that each chorus shall remain in its assigned place in the auditorium except during the period prior to its own appearance on the platform. (Suitable "warming up" rooms will be provided.) This provision which will make it possible for all students and directors to hear the majority of the choruses is one of the most important educational and festival features of the event which the committee believes all thoughtful music educators will appreciate. It should be understood, however, that the rules governing this phase of participation will be subject to reasonable provisions for avoiding over-taxing of any individual or group.

(11) Entries will be subject to an enrollment fee of \$5.00 for the group and a student membership fee of 50c. The enrollment fee of \$5.00 will automatically enroll the director as an active member of the National School Vocal Association. The income from these fees will go into the treasury of the Vocal Association and will be applied toward payment of costs in connection with the festival, including the cost of an official emblem pin for each participating high school student. (It is a provision of the National School Vocal Association that its members shall be members of the Music Educators National Conference.)

(12) A suitable certificate will be supplied by the National School Vocal Association to each participating chorus.

(13) The auditions will be held on Thursday, March 31, beginning at 9:00 A. M. On Friday evening, April 1, all participating choruses will unite in a festival chorus concert, in which the National High School Band and Orchestra will assist. The massed choruses will sing the nine pieces referred to in item 4.

(14) Rehearsals for this festival concert will begin as soon as possible following the auditions.

(15) Each chorus entering the festival must agree to participate in the rehearsals and in the final concert.

(16) Arrangements for lodging as low as \$1.25 per day per student will be made available through the cooperation of St. Louis hotels. However, housing assignments cannot be made until all requirements pertaining to entry have been completed, including the payment of fees stipulated in item eleven, and the filing of enrollment lists, duly certified by the director of the chorus and his principal or superintendent.

(17) Only bona fide students of the school represented by the chorus are eligible. Postgraduates who are still taking subjects in the school are eligible provided their graduation took place within the current school year—i. e., a student who graduates in midyear may still be eligible during the second semester provided he is regularly enrolled as a postgraduate. Under no circumstances will a postgraduate be eligible whose graduation took place at the close of the previous school year.

The Required Music

Following is the music which all participating choruses are to prepare for the Competition and Festival. All numbers will be sung by the combined choruses at the final concert Friday evening, April 1. The numbers marked by an asterisk (*) are those from which the required pieces will be chosen for the competition audition.

Music of Life—Cain [G. Schirmer, Cat. No. 7759, 15c]

***Prayer**—Kountz. [H. W. Gray, Cat. No. 685, 10c]

***Bethlehem Night**—Warrell. [Oxford, Cat. No. 759, 16c]

***O Blest Are They**—Tschaiakowsky. [Gamble, Cat. No. 3024, 15c]

Echo Song—DiLasso. [Ditson, Cat. No. 14568, 15c]

Rain and the River—Fox. [Birchard, Cat. No. 1088, 16c]

***Chorus of Homage**—Gericke. [Boston, Cat. No. 574, 25c]

***Roll Chariot**—Cain. [Flammer, Cat. No. 81052, 16c]

***Festival Prelude**—Wagner. [Witmark, Cat. No. 2909, Complete Edition for Director 60c, Chorus Parts 20c]. For the competition prepare pages 4 through 8, pages 19 through 28. The Festival Chorus, comprising all participating choirs, and the National High School Orchestra and National High School Band, will perform the entire number as the finale of the Friday evening concert.

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Answers to the Music Intelligentsia Test Questions On Page Twenty-seven

1. Giovanni Pierluigi, who lived in the sixteenth century (1526-1594), is known as Palestrina after the place of his birth, a small town southeast of Rome. He is famous as a composer of sacred music—masses, motets, and madrigals, and is commonly called "the savior of church music." His works are published complete in thirty-three volumes.

2. William Byrd (1543-1623), who wrote many masses, motets, and anthems, madrigals, and songs, was thought to be the equal of Palestrina in the sphere of polyphonic writing.

3. John Bull (1563-1628), who is famous for his polyphonic writings and pieces for keyboard instruments, is an early English composer to whom the composition of the tune "God Save the King" is often credited; however, Henry Carey, a composer of the early eighteenth century, shares about equally with John Bull in the claim of being the composer of this tune. According to *Grove's Dictionary of Music and Musicians*, just how much of the tune was compiled from older airs will probably never be known.

4. Samuel Francis Smith, who is the author of more than one hundred hymns including "The Morning Light Is Breaking," wrote the verses of "My Country, 'Tis of Thee." They were first sung to the tune "God Save the King" at Park Street Church in Boston, July 4, 1832.

5. "The Star Spangled Banner" owes its tune to an English air called "To Anacreon in Heaven," which was probably composed by John Stafford Smith to words by Ralph Tomlinson, a president of the Anacreonic Society, which was an aristocratic organization that flourished during the eighteenth century. The Society was established by several wealthy noblemen and musical amateurs, who adopted "To Anacreon in Heaven" as the constitutional song of the organization.

6. The poem "Star Spangled Banner" was written by a young American lawyer named Francis Scott Key (1780-1843), who was a prisoner aboard a British vessel during the bombardment of Fort McHenry by the British forces, September 13, 1814. The song was adopted as the national anthem of the United States by act of Congress in 1931.

7. An oratorio is a dramatic poem, usually based on a text from the Scriptures, for performance by a chorus and quartet of solo voices with orchestral accompaniment, but without action, scenery, or costumes. This form of musical presentation was encouraged by St. Philip Neri (1515-1595), who introduced musical services of this type in the oratory of his church in Rome. The performances thus became known as oratorios.

8. Bach and Handel are two important composers of oratorios who were born in 1685. Their masterpieces in this form

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9. King George II of England is said to have initiated the custom when he arose and stood during the singing of the "Hallelujah Chorus" at the first London performance of *The Messiah* in 1743.

10. *The Bay Psalm Book*, published in 1640 in Cambridge, Massachusetts, was the first music book to be published in America.

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You Don't Have to Practice Scales

CONTINUED FROM PAGE TWENTY-NINE

Take two groups of children, none of whom has had any previous musical instruction. Teach one group to play the G major scale and the other to play the melody of "America" (with proper fingering, of course). See for yourself which group learns more quickly which finger goes on which note; which group retains that knowledge longer and can use it to the best advantage.

Is practicing scales, *per se*, the best means of developing technical skill? There are too many factors involved in this question to permit a complete answer here, but let us consider it briefly. To begin with, technical proficiency is acquired only through intelligent practice. There is no basis, however, for the assumption that scale studies provide the best vehicles for such practice. In fact, the weight of evidence seems to indicate that scales, *per se*, are the least desirable material for the accomplishment of that end. Technique, in its final analysis, is simply the ability to command and control the physical movements necessary to the accurate performance of a specified task; it implies the skill and knowledge necessary to such performance. Skills and knowledges are of value only to the extent which they can be transferred. Does scale practice provide skill that is readily transferable?

Let us see what educational psychology has to say on this point. James tells us that training the memory in a given subject has little or no effect on the memory for other things. Other and later investigators (Thorndike, Woodworth, Bagley, et al.) have shown that, while there is some transfer where identical elements are involved, such transfer is far from complete, and *what little there is varies, in quantity, with conditions and attitudes toward the task and methods of learning.* In other words, the fact that one is able to play the E major scale in all its variations is no guarantee that one will not encounter difficulty when a like scale passage is met in a sonata, a concerto or in some other work. Every advanced instrumentalist will testify to the fact that such passages, like all other technical passages, require individual attention regardless of how many hours one has spent in scale practice. Such passages will require individual practice because there are so many factors involved which affect accurate mastery in each instance. The context surrounding the scale, the approach to it and progress away from it, the rhythm and meter, the general tempo; the character of the piece, the dynamics—these and many other factors all combine to make each individual technical passage a unique problem, a problem such as cannot be solved by scale practice.

It is undeniable that the motive behind all practice is solely the acquisition of the technical skill necessary for the playing of pieces. What would be more logical, then, than to examine these pieces in order to determine just what skill and knowledge they call for? Do they demand a knowledge of all the scales in all keys? Although I do not know that any tabulation has ever been made, I feel safe in saying that at least ninety-five per cent of all the music we encounter is written

in keys whose signatures do not exceed four sharps or flats. A glance through any collection of pieces will verify this estimate. Of the thirty-two piano sonatas by Beethoven, only one goes beyond the confines mentioned; in the forty-nine "Songs without Words" by Mendelssohn there is but one exception; in the ten sonatas for violin and piano by Beethoven none goes beyond three sharps or flats. Piano music, notably that of Chopin, Debussy, and some of their followers, contributes most of the compositions which make up the five per cent whose signatures go beyond four sharps or flats. If we were to confine ourselves to music for the orchestral instruments, the results would be more significant. I have before me a list of chamber music and orchestra scores. A glance through the 350 compositions listed discloses only ten scores written in keys whose signatures include four sharps or flats and *none which exceed that number.* To my way of reasoning this means nothing more nor less than that time spent in mastering the scales in five, six, and seven sharps or flats is a very extravagant way to spend valuable practice hours.

An examination of the changing character of musical composition provides still another argument against the necessity for scale practice. Music in which diatonic scale passages are encountered is, almost entirely, the product of the classic period—notably that of Haydn and Mozart and their contemporaries. Beginning with the later works of Beethoven, composition takes on an entirely new character, it becomes chordal, with its main interest in harmonies. Progressing through the stages of romanticism, impressionism, polytonality and atonality, one finds that diatonic scale passages are so rare as to be almost obsolete. To the advanced orchestra player, the mastery of scales is of little help when it comes to playing the scores of Wagner, Strauss, and their successors. Regardless of how much "classical" technique he possesses, he has to practice his individual part to each of these scores, for there is an entirely different type of technique involved.

It is entirely within the realm of possibility that some students may never play pieces in which scale passages are involved. To say that such students cannot acquire sufficient technique for their individual needs without practicing scales is sheer nonsense. As a matter of fact, insistence upon scale mastery in the early stages of instrumental study very often results in a distorted sense of musical values and, all too frequently, in a total loss of interest.

Shall we conclude then that scale practice is an unnecessary waste of time? Most emphatically not. But our whole attitude toward such practice needs to be radically changed. Scales should be studied when and as they are necessary to the solution of some specific problem. For example, I see no logical reason why one should spend hours mastering the D-flat major scale unless one wants to play something in which this scale is an important element. To make a ritual of mastering all scales regardless of such association is to be guilty of false em-

phasis. There will be some who will say that scale practice need not be a dull and uninteresting chore and that it can be made interesting by an ingenious teacher. This is undoubtedly true, but it is questionable whether the reward is worth the effort. Such ingenuity would be better applied to the selection of material which in itself will yield better results. Certain it is that beginners, be they children or adults, will learn more quickly, be interested more easily and accomplish much more in less time if they are not frightened at the outset by "that ole dabbil" scales.

Are String Players Becoming Extinct?

Continued from page 30

tional leadership the already violin-conscious boys and girls could not resist the beauty of the viola. Perhaps viola playing is not now a vital experience in the high schools because the best string players have not been encouraged to play that instrument. Many of the most reputable violinists now argue that playing the viola strengthens the hand for violin playing. Beauty of expression, the thrill of sweeping unison performance—all should be advocated. No, the strings need not die if the school music teachers will but stay alive to responsibilities and opportunities that are theirs.

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Of Music Educators Journal published 6 times during school year at Chicago, Illinois, for October 1, 1937.

State of Illinois }
County of Cook } ss.

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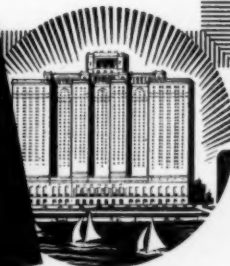
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(Signed)

C. V. BUTTELMAN,
Business Manager.

Sworn to and subscribed before me this 8th day of October, 1937.

[SEAL]

W. J. CALLAWAY,
Notary Public.

(My commission expires July 29, 1940.)

Straight from Headquarters

WORK continues apace on the numerous activities which will culminate in the biennial convention and festival at St. Louis, Missouri, March 27-April 1, 1938. Attention is called to President Maddy's general outline of the convention program published elsewhere in this issue. A preprint of this outline which, of course, is general in nature and covers only those major features which can be announced at this time, has been mailed to all Conference members.

Included in the mailing were copies of the announcements of the National High School Choral Festival and the National High School Band, National High School Orchestra and National Elementary School Orchestra, also published in this issue. Information regarding these projects may be secured from the headquarters office or from the chairmen whose names are given in the announcements—but it is suggested that the announcements be read carefully before inquiry is sent in, to save unnecessary correspondence regarding points which are covered in the printed material. It should be noted that participation in the *Choral Festival* is on the basis of state representation determined by state authorities. Applications for entering students in the *National High School Band and Orchestra* and *National Elementary School Orchestra* may be made by any Conference member. Such applications should be submitted at once on forms which may be secured from the headquarters office.

M. E. N. C. Committee Chairmen—1936-8

▲ THE St. Louis program will include contributions from nearly all of the committees appointed for the current term by President Joseph E. Maddy. Among these offerings will be round tables, demonstrations, section meetings, participation in clinics, reports of surveys and studies, etc. The several hundred committee members are under the leadership of the chairmen listed below.

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Music in Social Life: Osbourne McConathy, 24 Snowden Place, Glen Ridge, N. J.

Music Education Broadcasts: Peter W. Dykema, Teachers College, Columbia University, New York City.

High School Solo Singing Competitions

▲ THE students who received honor ratings in the preliminary solo singing competitions, conducted by the National School Vocal Association in connection with the 1937 Sectional Conferences, are eligible to enter the final competition to be held at St. Louis during the week of March 27, 1938. The six singers receiving the highest ratings at St. Louis will be awarded scholarships in music schools in various parts of the United States. The committee hopes to so place these scholarships that each winning student will be able to enter a school in or near his home state, thus minimizing the factors of travelling and living expenses.

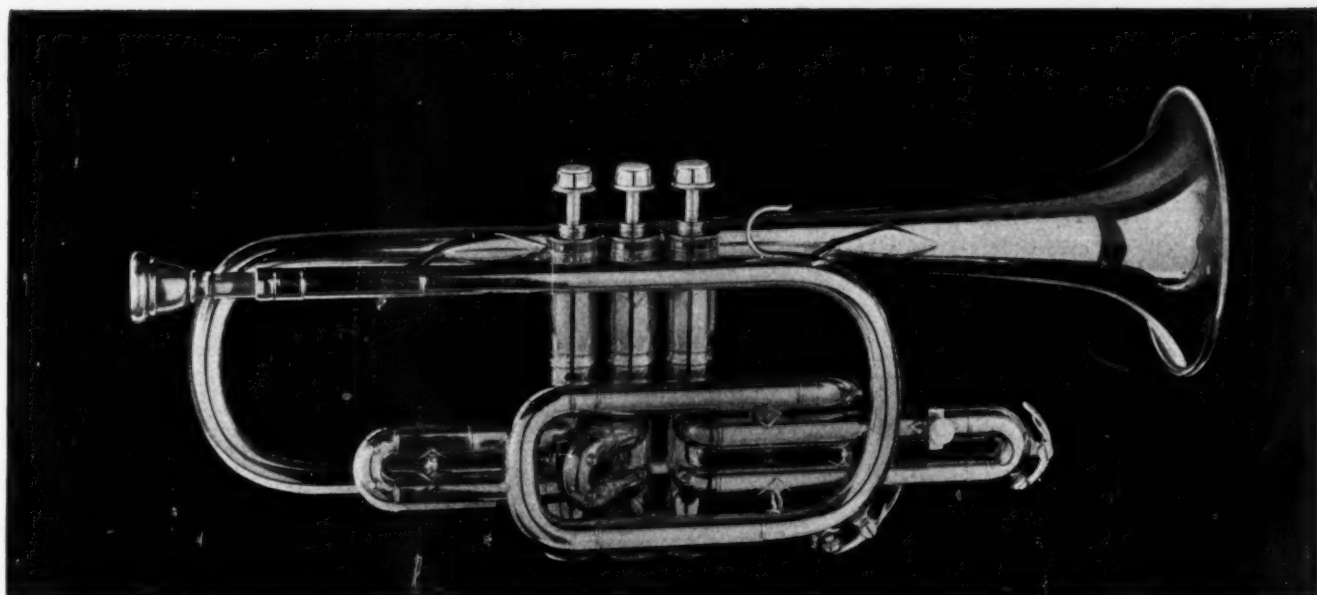
The names of the students eligible for entry in the St. Louis finals were published in the May issue of the *JOURNAL*. Available to anyone requesting it is an information bulletin issued by the Vocal Association which includes the list of required songs. Each competitor must sing two songs, one of which must be chosen from this required list. Requests for the bulletin should be sent to the headquarters office, or to Mabelle Glenn, Executive Chairman of the National School Vocal Association, 228 Library Building, Kansas City, Mo.

Sectional Conference Activities

▲ THE Presidents of the six Sectional Conferences in cooperation with their Executive Committees, are planning programs for the biennial luncheon meeting which will be held during Conference Week at St. Louis. In the next issue of the *JOURNAL* information will be published regarding these events and also concerning other Sectional Conference affairs, including announcement of some of the 1939 convention cities. . . . The Executive Committee of the Eastern Conference met in November at Atlantic City and transacted important business. President F. Colwell Conklin has travelled extensively to attend various state meetings in the Eastern territory. . . . The California-Western and Northwest Conferences are making a major project of the Pacific Coast Music and American Youth Series under the general chairmanship of Leslie Clausen of Los Angeles, with Walter Welke as Chairman for the Northwest section of the committee. . . . California-Western district activities are outlined on another page of this issue. . . . President Edwin N. C. Barnes of the Southern Conference recently made an extensive trip, meeting with a number of groups to discuss Conference projects in general and the matter of the 1939 Southern Conference city in particular. . . . The present indication is that the annual meeting of the North Central Executive Committee will be held at St. Louis at the time of the National meeting. According to President Charles B. Righter, while major attention is being centered on the National program, the North Central is preparing for the activities which will be launched following the conclusion of the meeting at St. Louis. . . . President Catharine E. Strouse, who has visited a number of state and district meetings this fall, reports that there is abundant evidence that members of the Southwestern division appreciate the opportunities to be afforded by the first National meeting to convene in their territory for many years. A record attendance at St. Louis from the Southwestern states may be anticipated. . . . Northwest Conference membership committee under the chairmanship of First Vice-President Andrew Loney, Jr., has made an exceptionally early and productive start in the annual membership drive, judging by the enrollments flowing into the headquarters office. Northwest attendance at the St. Louis meeting will eclipse all previous records, according to a report recently received from President Louis Wersen.

The 1937 Yearbook

The slight delay in the completion of the 1937 *Yearbook* has been unpreventable. The headquarters staff is glad to report, however, that the printing is nearing its final stages and the patience of all who have been awaiting arrival of the volume will presently be rewarded.



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